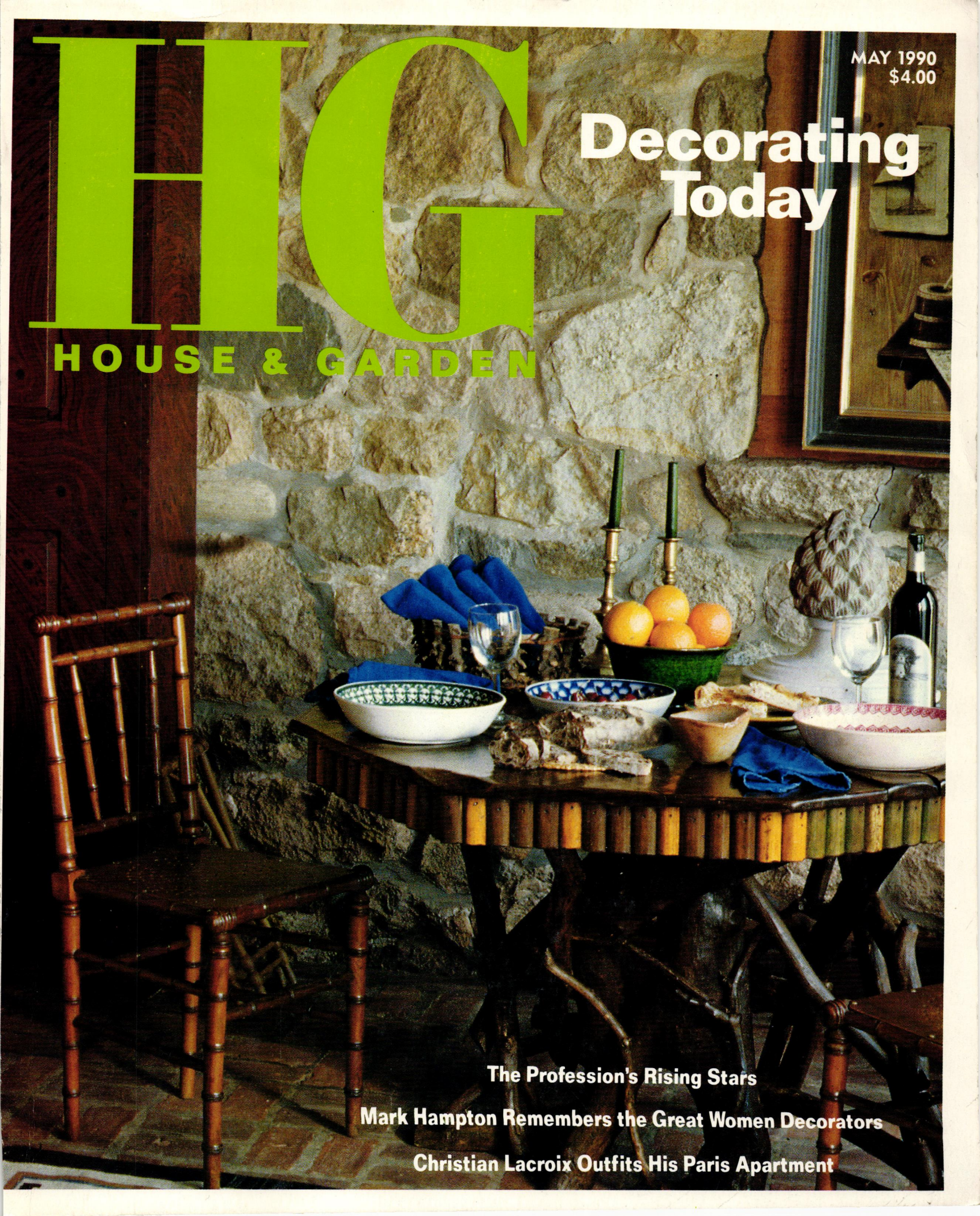


HG

HOUSE & GARDEN

MAY 1990
$4.00

Decorating Today

The Profession's Rising Stars

Mark Hampton Remembers the Great Women Decorators

Christian Lacroix Outfits His Paris Apartment

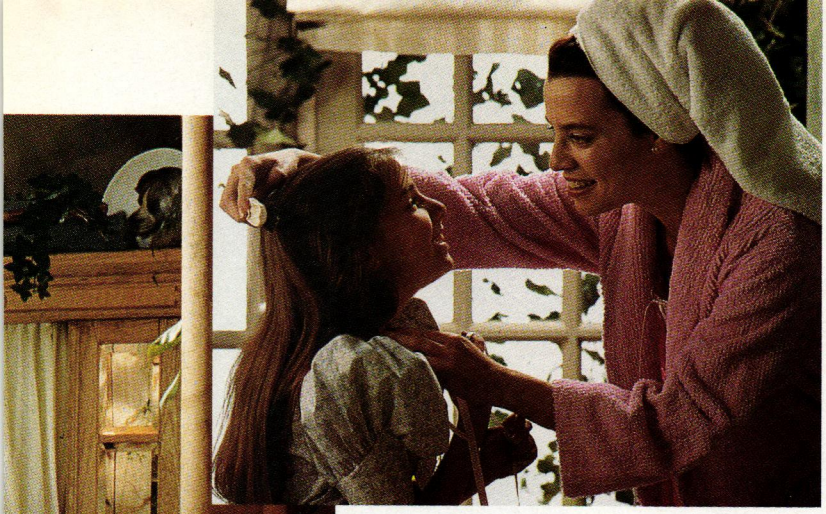


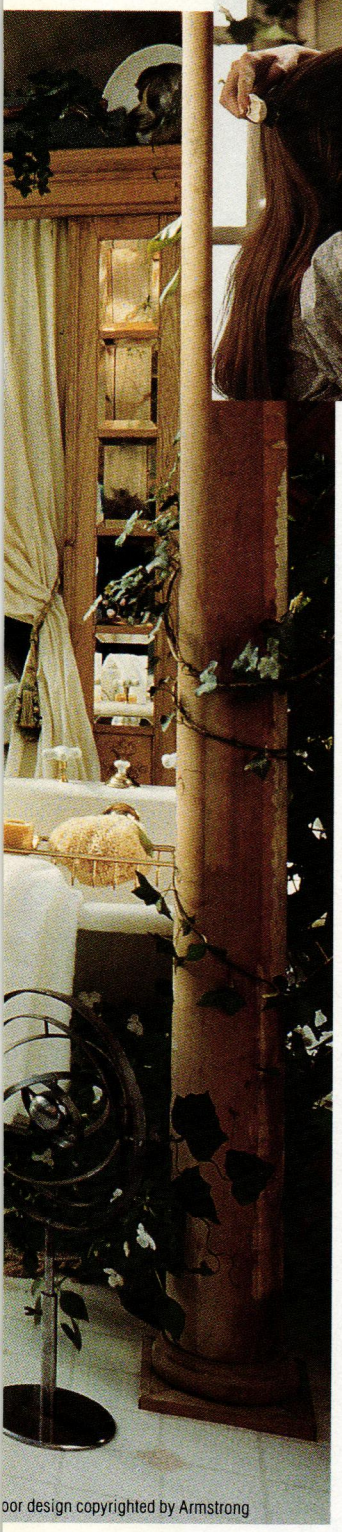
THE WINGS DIAMOND COLLECTION.
PIONEERING AIR TRAVEL SINCE 1949.

Impeccable design.
Masterful craftsmanship.
Made in America since 1912.

WINGS™

Wings Luggage, Inc.,
650 Fifth Avenue, New York, N.Y. 10019





oor design copyrighted by Armstrong

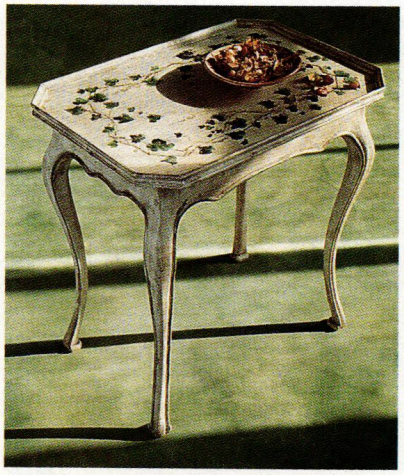


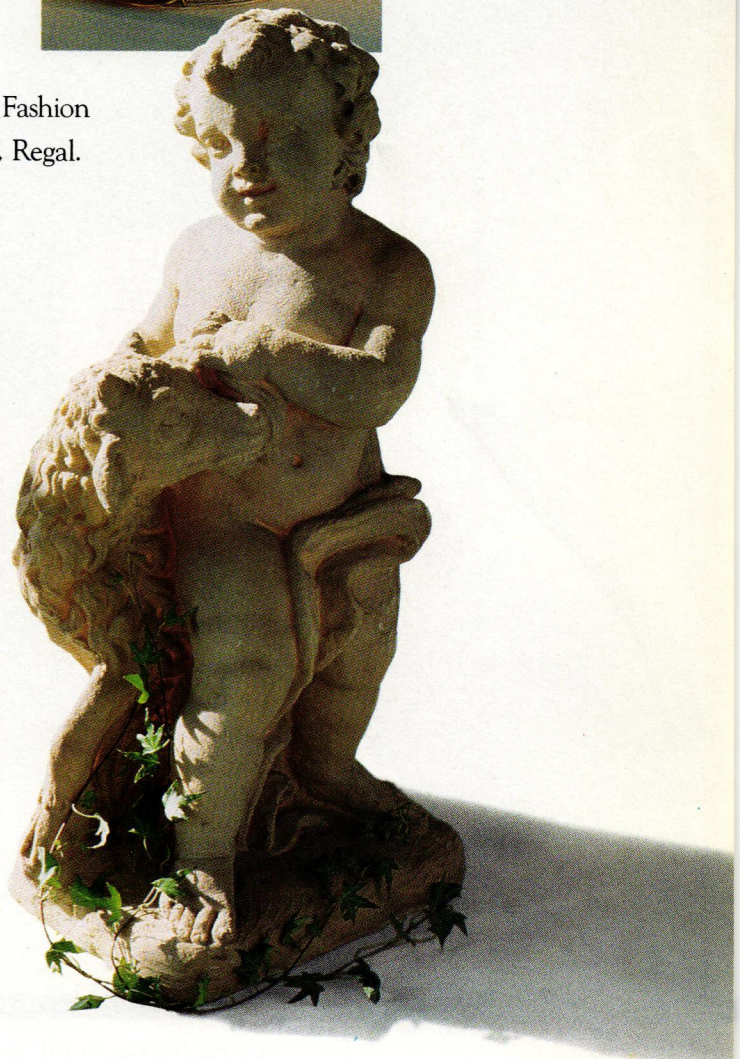
Dazzling sunlight, luscious blooms, vine-laced walls. Once the province of the garden, they're rapidly beating a path indoors.

There to greet them is Rosita, the newest pattern in Armstrong's stylish Regal Collection of Designer Solarian® II floors.

Bringing the outdoors in is an "in" trend. And Rosita's shimmering brightness captures its sensation of openness and light.

For the name of your nearest Armstrong Floor Fashion Center® retailer, call 1 800 233-3823. Ask for Dept. Regal. Or write: Armstrong, Dept. Regal, P.O. Box 3001, Lancaster, PA 17604.





ARMSTRONG PUTS THE HEIGHT OF FASHION RIGHT AT YOUR FEET.

Armstrong

so nice to come home to™



LIVING THE GOOD LIFE AND WEARING THE RIGHT CLOTHES—REAL CLOTHES. EASY CLASSICS OF COMFORT, EXCLUSIVELY AT $29 (95-305) AND MULTI-COLORED DOT PRINT SHORT, $38 (95-304), BOTH OF COTTON FOR S,M,L,XL. FOR WOMEN, THE CABLED AND ELASTIC WAIST SHORTS, $34 (95-303), ALL IN WHITE COTTON FOR S,M,L. FOR GIRLS, THE RED AND WHITE CHECK COLLECTIONS. TO ORDER, CALL 1-800-345-3454. TO RECEIVE A COMPLIMENTARY COPY OF OUR LATEST FOLIO CATALOGUE, CALL



VERY SAKS FIFTH AVENUE

SAKS FIFTH AVENUE. FOR MEN, THE LONG SLEEVE COTTON MOCK TURTLENECK IN WHITE, CARDIGAN, $62 (95-301), THE EYELET T-SHIRT, $36 (95-302), THE WHITE POPLIN DRAWSTRING COTTON JUMPER FOR 4 TO 6X, $38 (95-306), AND 7 TO 14, $40 (95-307). REAL CLOTHES 1-800-322-7257. WE ACCEPT ALL MAJOR CREDIT CARDS.

THE NEW GOLD STANDARD FOR WRITING EXCELLENCE.



Cross 18 karat gold filled writing instruments.
Premier writing instruments that represent the pinnacle of classic design and craftsmanship.
After all, there is only one Cross.

Shown, 0.5mm thin-lead pencil and ball-point pen set. Also available in fountain pen and rolling ball pen models. Prices from $75 to $200.
Unquestioned lifetime mechanical guarantee.



Once upon a time
in a faraway land,
there lived a young man
with a passion for quality.
He dedicated his life
to designing clothes befitting
men of power and prestige.
These fashions,
like the man himself,
became known exclusively as...
bijan.

As his reputation spread throughout Europe, his fashions were sought by the most influential men. Using only the world's finest materials, **bijan** created a new line of clothes for every season...

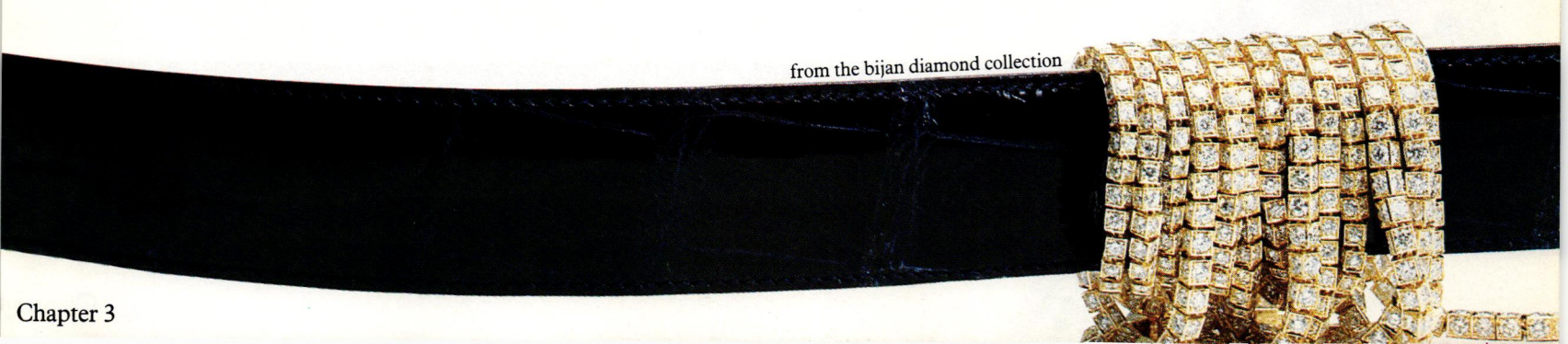


from the bijan silk tie collection



Seeking new horizons,
bijan came to America
where he established
a fashion empire.
Soon thereafter,
bijan found true happiness.
Her name was Tracy.
They married on the
first day of spring...

from the bijan diamond collection



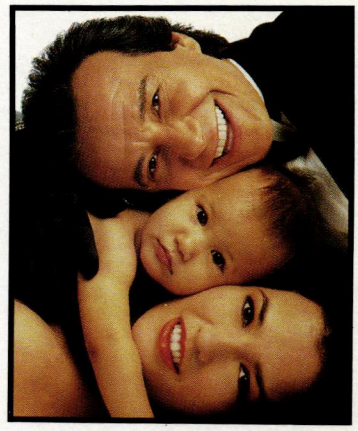
Inspired by love,
bijan created two
award-winning fragrances and
a collection of jewelry.
This was exceeded by
the birth of their daughter,
Alexandra.
And so it came to pass
that style ruled the land...



from the bijan watch collection

And they all live happily together in everlasting love...

to be continued...

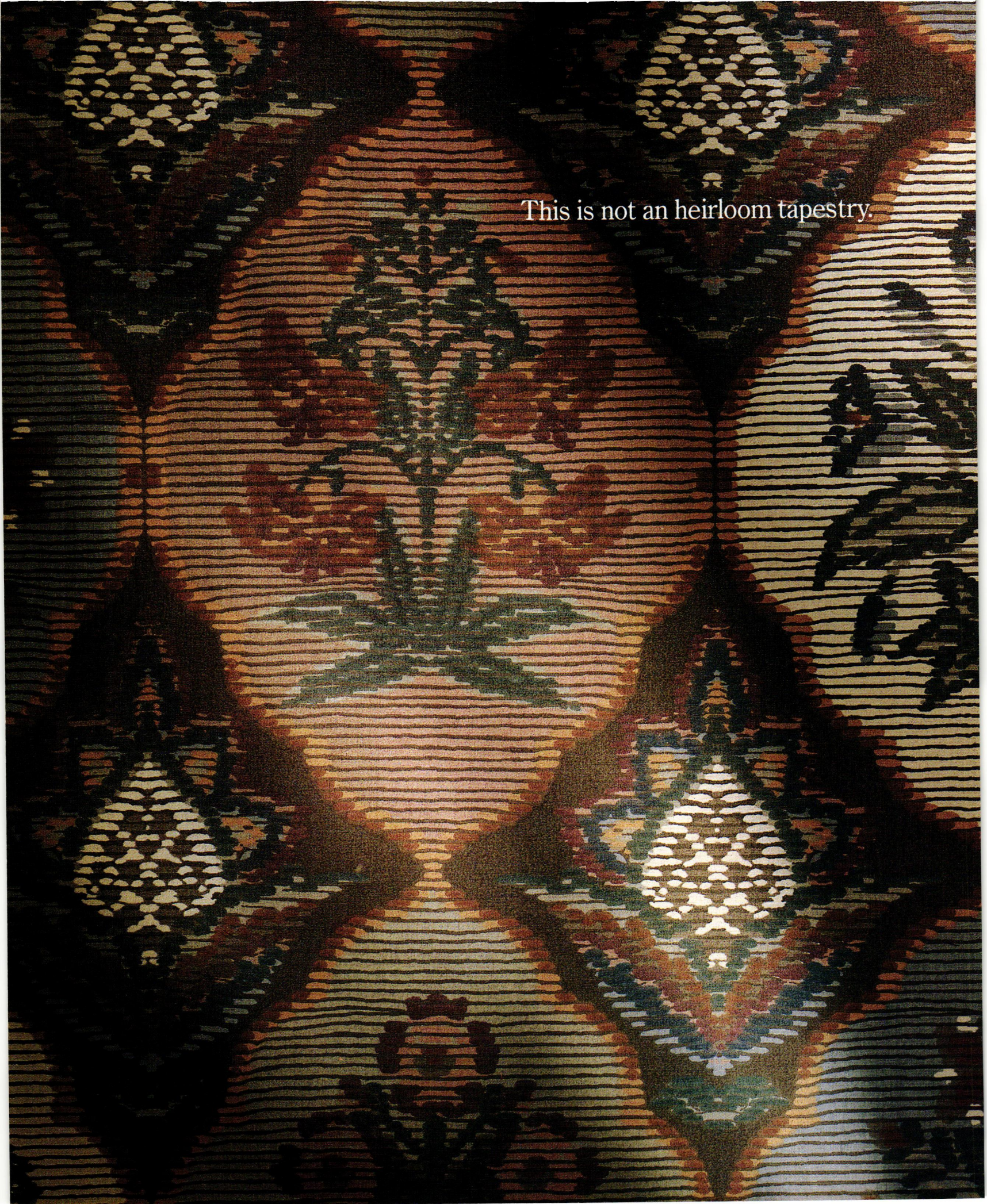


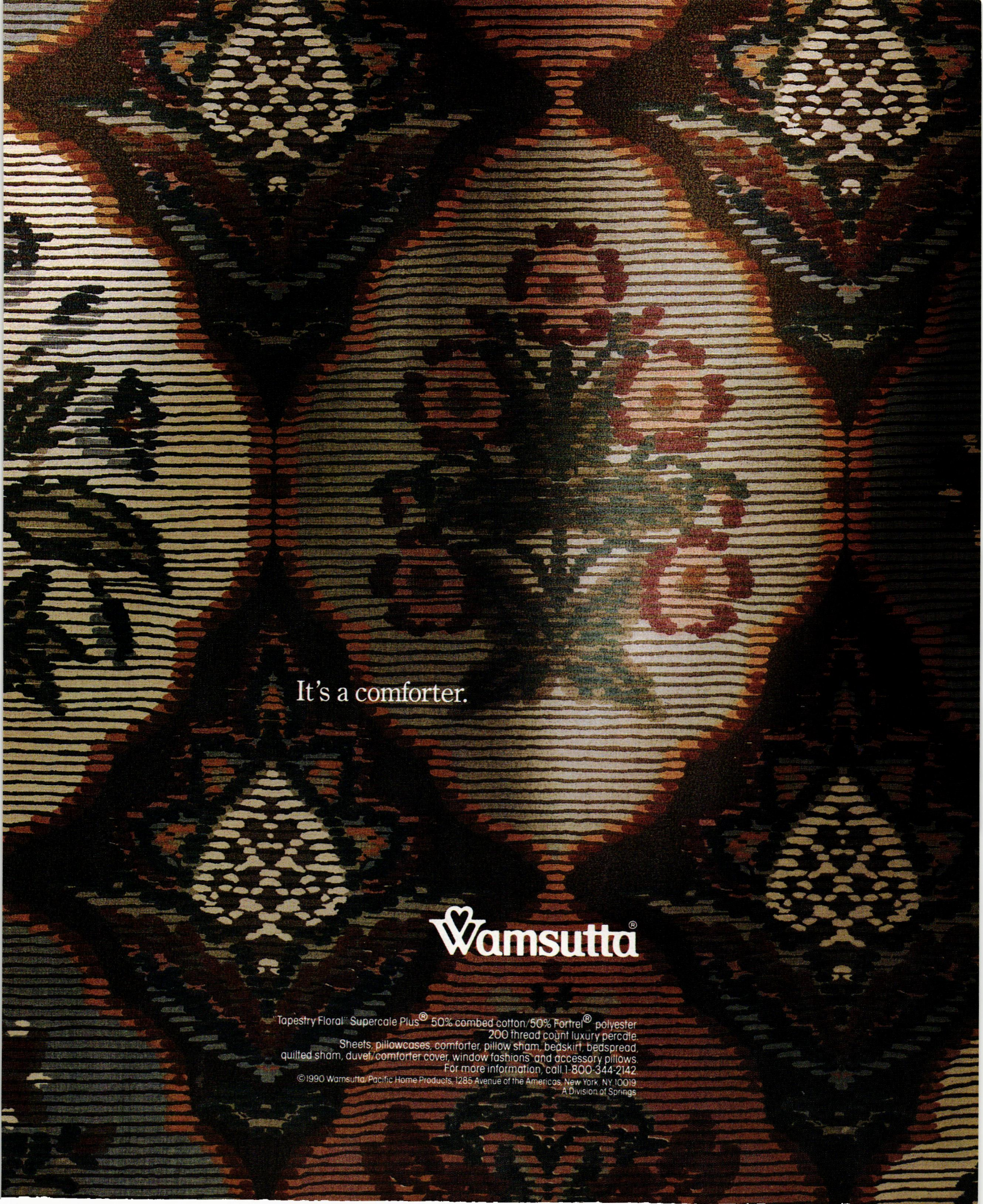
happy mother's day!

bijan cologne for men

bijan eau de parfum for women

bijan®
beverly hills
new york
london

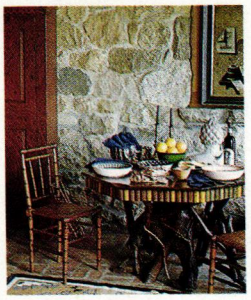

This is not an heirloom tapestry.


It's a comforter.
Wamsutta®
"Tapestry Floral" Supercale Plus® 50% combed cotton/50% Fortrel® polyester
200 thread count luxury percale.
Sheets, pillowcases, comforter, pillow sham, bedskirt, bedspread,
quilted sham, duvet/comforter cover, window fashions and accessory pillows.
For more information, call 1-800-344-2142.
©1990 Wamsutta/Pacific Home Products, 1285 Avenue of the Americas, New York, NY 10019
A Division of Springs

MAY

HOUSE & GARDEN MAY 1990 Volume 162, Number 5

HG



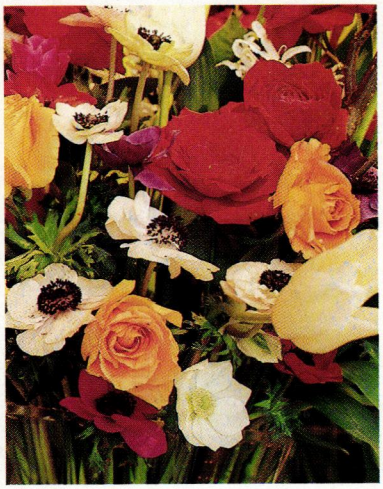
COVER *Decorator Tony Ingrao's 19th-century cottage is a study in rustic simplicity. Page 186. Photograph by Oberto Gili.*



Fifties-style kitchen by Gillette and Shadley. Page 150.



Modernist spirit in living room by Jeffrey Bilhuber. Page 128.



Vibrant bouquet from La Grenouille. Page 182.

Sensuous Modernism *by Andrew Solomon* **128**
Jeffrey Bilhuber distills the luxurious simplicity of the twenties in a house for the nineties

In His Own Fashion *by Wendy Goodman* **136**
With a spirited irreverence, Jean-Louis Riccardi helps dress up the Left Bank apartment of Christian Lacroix

Grandes Dames of Decorating *by Mark Hampton* **144**
The well-bred pioneers of twentieth-century American taste set a standard that still guides their profession

Star Quality *by Charles Gandee* **150**
In an East Coast retreat for one of Hollywood's hottest properties, decorators Gillette-Shadley evoke the fabulous forties and fifties

A Pennsylvania Palette *by Senga Mortimer* **158**
Artist Penelope Harris uses a painter's eye for color and composition to cultivate her garden

A Diversified Portfolio *by James Servin* **166**
From show windows to show houses, multimedia designer Robert Currie displays his flair for versatility

Edwardian Revival *by Patrick Kinmonth* **172**
Decorator Lady Victoria Waymouth recalls the gilded age in John Singer Sargent's London house

Sex and the Single Bed *by Quentin Crisp* **178**
An undercover social historian takes a peek at sleeping habits

La Grenouille in Bloom *by Wendy Goodman* **182**
Restaurateur Charles Masson Jr. adds his own touch to the family tradition of cuisine enhanced with flowers

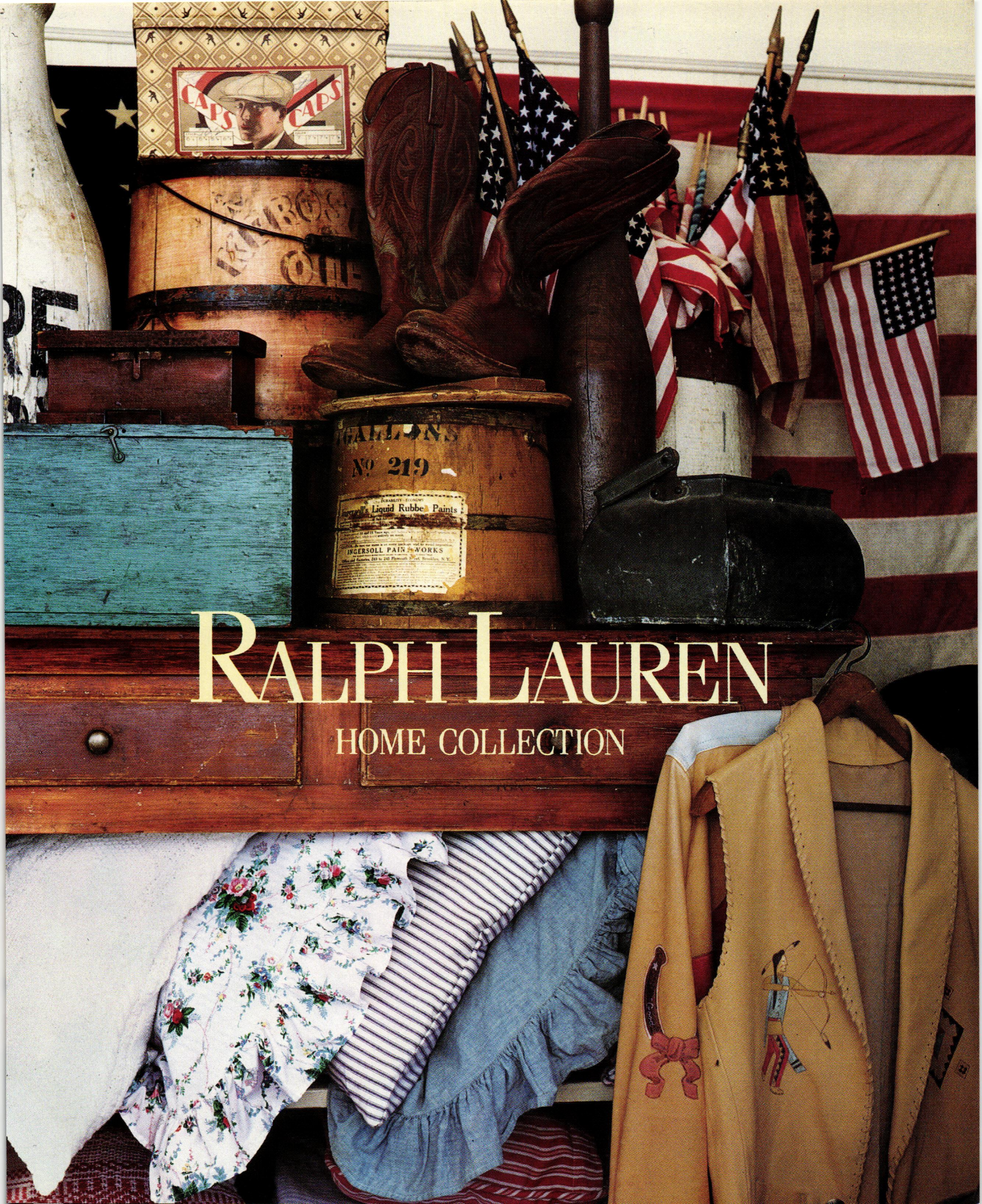
Romancing the Stone *by Rebecca Johnson* **186**
A Montauk cottage preserves the charm of English rural life

The Well-Furnished Museum *by Martin Filler* **192**
Frank Gehry designs a bold setting for innovative furniture

The Richard Neas Trilogy *by Penelope Green* **196**
Now in its third life, the decorator's New York pied-à-terre reflects his evolving personal style

Art with a View *by William P. Rayner* **202**
A San Francisco house decorated by the late Michael Taylor dramatically frames contemporary art and a panorama of the Bay

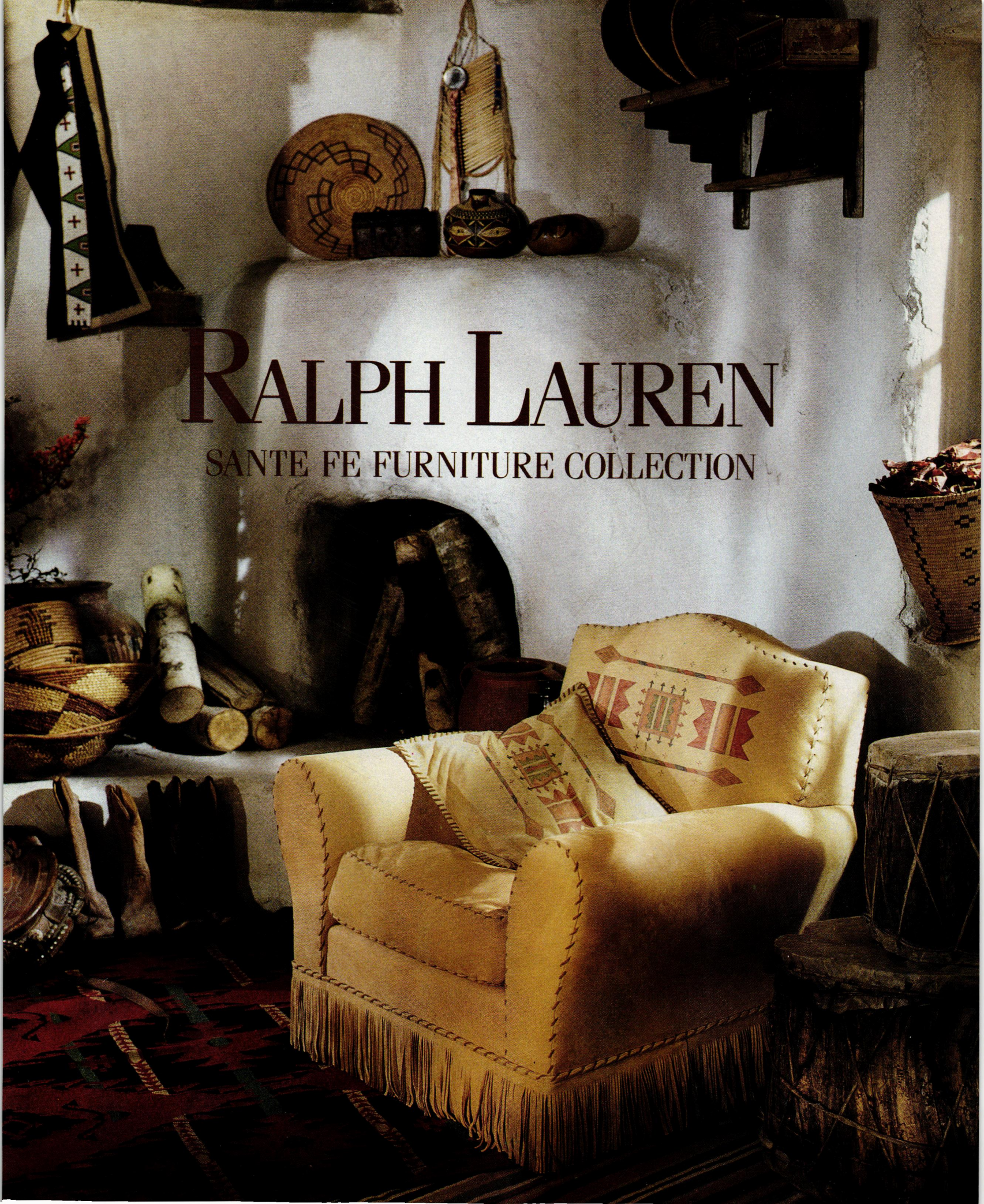
Continued on page 20



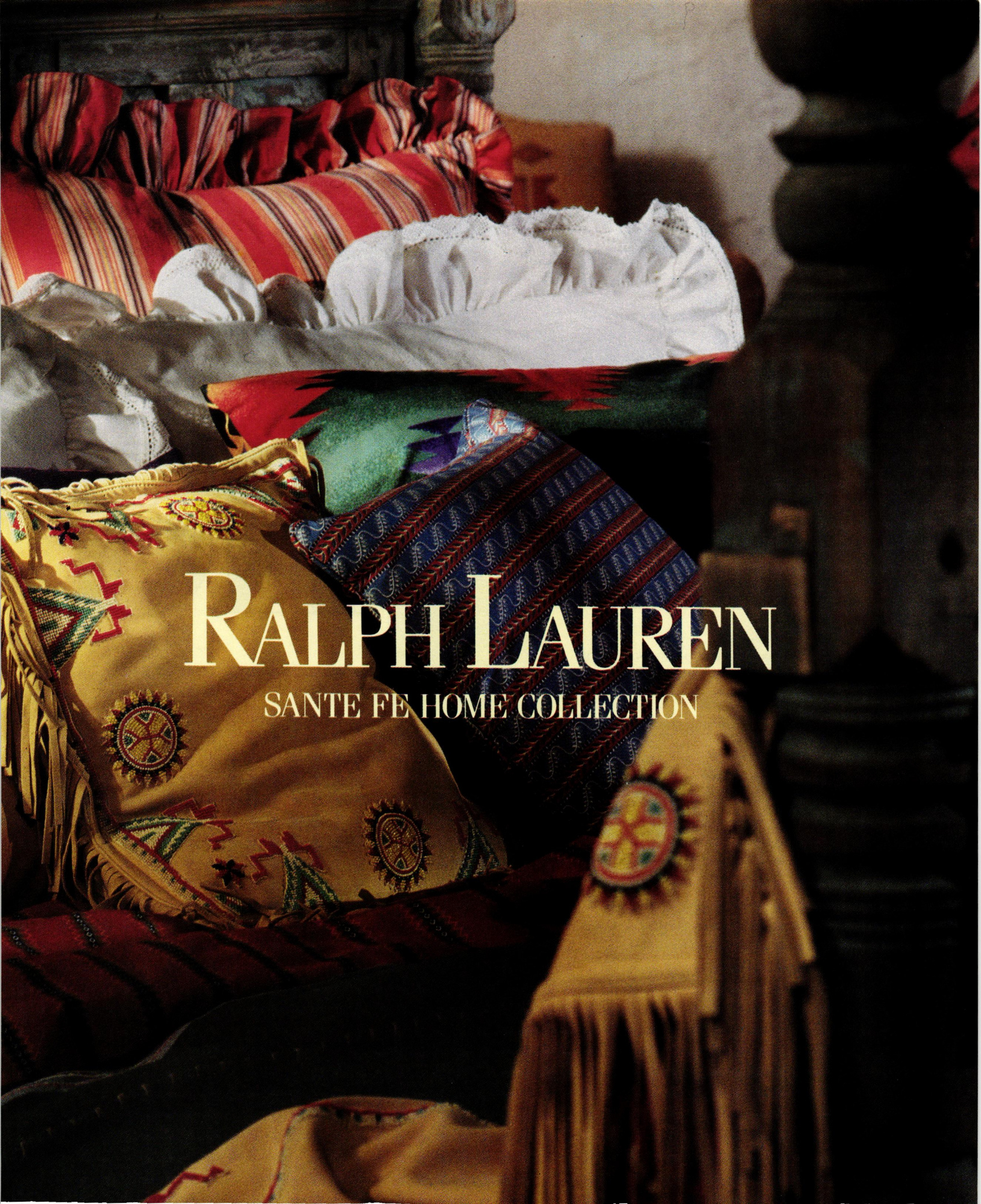
RALPH LAUREN

HOME COLLECTION




RALPH LAUREN
SANTE FE FURNITURE COLLECTION




RALPH LAUREN
SANTE FE HOME COLLECTION

MAY

Contributors Notes 34

Notes *The New and the Noteworthy* **45**

Art *by Mac Griswold* **50**
An exhibition offers historical perspective on our place in the landscape

Design *by Herbert Muschamp* **56**
The accelerating exchange of ideas between cultures is shaping a brave new world

Writer in Residence *by Mona Simpson* **64**
A novelist is torn between her desire to save everything—or throw it all away

Antiques *by Celia McGee* **72**
The bloom is still on Royal Copenhagen porcelain after more than two centuries

Books *by Deborah Solomon* **76**
MOMA's young star shakes the museum's philosophical foundations

Food *by Gene Hovis* **80**
Rich desserts satisfy a craving for the treats of family gatherings

Classics *by Dolly Sherwood* **88**
Souvenirs of expatriate life compose a portrait of Robert and Elizabeth Barrett Browning's marriage

Travel *by Linda Dannenberg* **104**
An international alliance of concierges anticipates the traveler's every desire

Shopping *by Cynthia Gorney* **108**
The shops of greater San Francisco open a golden gate of opportunities

People *by Celia McGee* **118**
Abbie Zabar's art and writing branch out beyond the topiary in her Fifth Avenue penthouse

Collecting *by Douglas Brenner* **122**
Robert Pincus-Witten and Leon Hecht keep some of their favorite treasures out of sight

Editor's Page *by Nancy Novogrod* **127**

Samples *by Eric Berthold* **210**
Some of the brightest talents are plugging into the light brigade

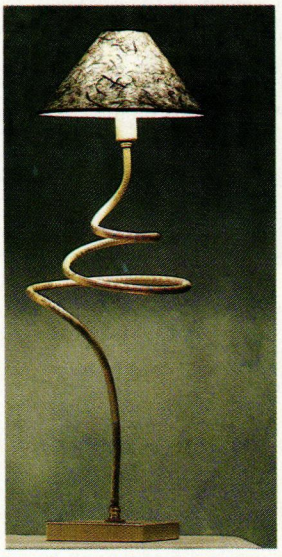
Resources *Where to Find It* **223**

Gandee at Large *by Charles Gandee* **226**
Martha Stewart talks turkey

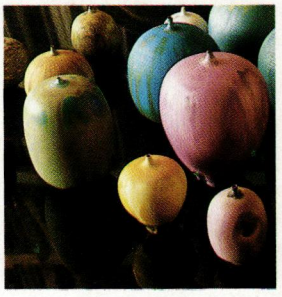


Abbie Zabar's Fifth Avenue terrace. Page 118.

HG



An oxidized coil lamp from Jerrystyle, NYC. Page 210.



American pots from a New York collection. Page 122.



The Cooper-Hewitt pays tribute to Flora Danica porcelain. Page 72.


ELIZABETH
ARDEN
open it!
RED DOOR
THE FRAGRANCE
bloomingdale's
© 1990 Elizabeth Arden Inc. Dress by Roland Nivelais



STATELY HOMES COLLECTION BY BAKER FURNITURE. *Exacting reproductions of superb antiques, each piece the prized treasure of a nobleman and still housed in a great Stately Home. The collection is selected by international antiques authority Sir Humphrey Wakefield, Bt., to be reproduced with the skill of Baker's finest craftsmen. You are invited to see all our Baker collections in the showrooms listed below through your interior designer or architect and you may send $20.00 for a Stately Homes catalogue.*





A distinguished manufacturer and distributor of fine furniture, decorative fabrics and accessories with showrooms in Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, Seattle, Troy and Washington D.C. Baker Furniture, Dept. 687, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505.

Baker
KNAPP & TUBBS

WHAT'S THE LINK BETWEEN A NAPKIN AND ESPADRILLES?

"Zarauz" espadrille in canvas, $150. "Kenya" porcelain ashtray, $300. "Rabbit" tie, $95. Rectangular "Art de Vivre" tablecloth, $475.



HERMÈS
PARIS

Available exclusively at Hermès Stores:
Beverly Hills, Rodeo Drive.
Boston, The Heritage on the Garden.
Chicago, The Hermès Boutique at Bonwit Teller.
Opening this Spring, Hermès on Oak Street.

Dallas, Highland Park Village.
Honolulu, The Royal Hawaiian Shopping Center.
Houston, The Pavilion on Post Oak.
New York, 11 East 57th Street.
Palm Beach, Worth Avenue.

San Francisco, One Union Square.
Boutiques du Monde d'Hermès:
Baltimore, Nan Duskin.
Manhasset, The Americana.
New York, Barneys New York.

Palo Alto, I. Magnin.
Philadelphia, Nan Duskin.
Seattle, I. Magnin.
Short Hills, N.J., Barneys New York.
Toronto, Hazelton Lanes.

1990
L'ART DE VIVRE
MEMBER
COMITÉ COLBERT

Visit the Hermès Boutique closest to you or call (800) 441-4488, ext. 222.

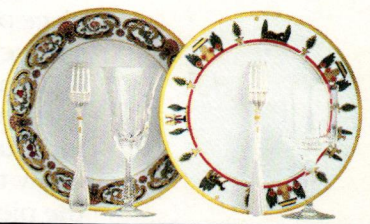
© Hermès of Paris, Inc. 1990.



© 1989 CARTIER, INC.

CARTIER FOR THE TABLE

CARTIER, THE KING OF JEWELERS, BRINGS ITS ARTISTRY TO THE TABLE AND PRESENTS AN EXTRAORDINARY NEW COLLECTION CALLED "LES MAISONS DE CARTIER™". CHINA, CRYSTAL, SILVER, IN BRILLIANT DESIGNS REFLECTING THE GREAT CREATIVE PERIODS OF THE HOUSE: NEO-RENAISSANCE, ART NOUVEAU, ART DECO, CONTEMPORARY. OBJECTS OF RARE BEAUTY TO GRACE ANY TABLE. AND EACH SIGNED **CARTIER.** THE ART OF LIVING, THE ART OF GIVING, THE ART OF BEING UNIQUE.





Cartier

THE ART OF BEING UNIQUE

AVAILABLE AT ALL CARTIER BOUTIQUES
BAL HARBOUR • BEVERLY HILLS • BOSTON • CHEVY CHASE • CHICAGO • COSTA MESA • DALLAS • FORT LAUDERDALE • HONOLULU • HOUSTON • LAS VEGAS
LOS ANGELES • MONTREAL • NEW YORK • PALM BEACH • SAN FRANCISCO • SAN JUAN • ST. THOMAS • TORONTO • VAIL • VANCOUVER • WASHINGTON, D.C.
ALSO AVAILABLE AT SELECTED FINE STORES. FOR ADDITIONAL INFORMATION PLEASE CALL: 201-507-1550

"9 years ago, this Hickory White Anniversary Chest sold for $3,500. Today, you can buy it in antique stores for $15,000."



Richard E. Henkel
President, Hickory White

Richard E. Henkel

Okay, I'll admit that not every piece of Hickory White furniture will appreciate as much as this limited edition Anniversary Chest. But without question, purchasing fine furniture is an investment. And if you know the secret of fine furniture the piece you buy today will be tomorrow's valued antique.

To become an antique, a piece of furniture has to first be an excellent design. And then, to survive daily use for the decades to come, it must be lovingly crafted from the finest materials. I know that Hickory White furniture can stand the test of time. It already has.

At Hickory White, we believe that the more you know about fine furniture, the more you'll recognize why ours is the finest you can buy.

We've written a book that will tell you about how to shop for furniture: What to look for and how to choose the style that's right for your home. I'd like to send it to you, and tell you where Hickory White is available in your area.

The more you know about furniture, the more you'll see why Hickory White is the best investment you can make for your home.

Hickory White. The Secret of Fine Furniture.

HICKORY WHITE

Be better informed. Order the Furniture Shopper's Guidebook today. Send $5.00 to: Department 310, PO Box 1600, High Point, NC 27261.

Available through your designer.



© 1988 Yves Saint Laurent Parfums Corp.

YVES SAINT LAURENT

MACY'S • BULLOCK'S

© MACHIN 1979

MACHIN™

Architecture in glass™



THE BEST CONSERVATORIES IN THE WORLD

MACHIN DESIGNS (USA) INC.
Dept. HG, 557 Danbury Road
Wilton, CT 06897

To order your brochure and for the name
of your nearest agent, call toll free
1-800-MACHIN-4
In Connecticut 203-834-9566

London 01-350-1581

Toronto 416-481-8930

©Machin Designs (USA) Inc. 1990

Introducing Diamond Cut Towels. Dazzling In Any Setting.

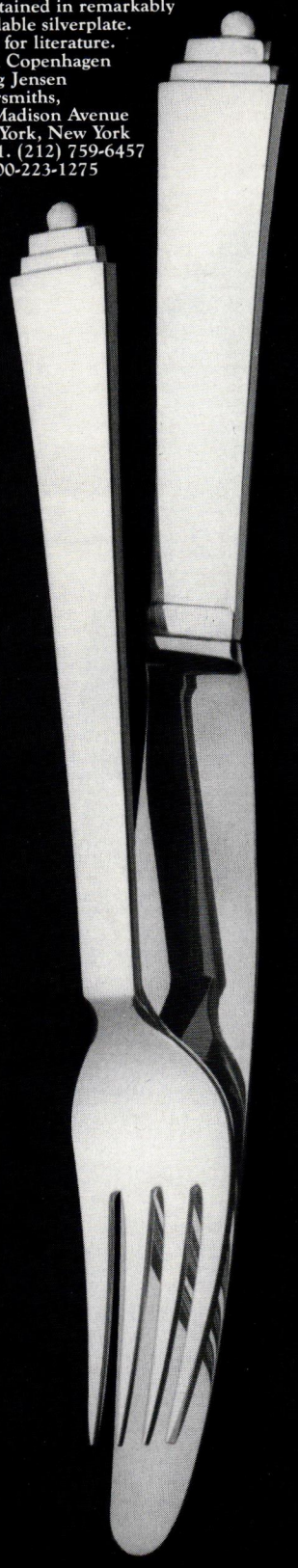


Uniquely luxurious towels in 12 gem-like colors, ours exclusively.

ROYAL VELVET.® ONE OF THE FACETS OF FIELDCREST.

FIELDCREST, 60 W. 40th Street, N.Y., N.Y. 10018 • 1-800-841-3336 • A Division of Fieldcrest Cannon, Inc.

Pyramid from Georg Jensen, the world's most respected sterling house. Now, the renowned design and workmanship may be obtained in remarkably affordable silverplate. Write for literature. Royal Copenhagen Georg Jensen Silversmiths, 683 Madison Avenue New York, New York 10021. (212) 759-6457 (1) 800-223-1275



ROYAL COPENHAGEN
PURVEYOR TO HER MAJESTY THE QUEEN OF DENMARK

HG
HOUSE & GARDEN

NANCY NOVOGROD
Editor in Chief

Creative Director CHARLES GANDEE *Design Director* GAEL TOWEY
Decorating Director CAROLYN SOLLIS *Arts Editor* DOUGLAS BRENNER *Style Editor* WENDY GOODMAN
Managing Editor DANA COWIN *Picture Editor* SUSAN GOLDBERGER *Senior Editor* BABS SIMPSON

DECORATING
Senior Editor JACQUELINE GONNET
Editor CAROLYN ENGLEFIELD *Associate Editors* ERIC A. BERTHOLD, ANNE FOXLEY
Editorial Assistants HÉLÈNE DE BAUBIGNY, NOÉLIE GOUIN, ELIZABETH MARCHANT
ALEXANDRA DE ROCHEFORT, AMY TARAN, SARAH VAN SICKLEN
European Editor DEBORAH WEBSTER *West Coast Editor* JOYCE MACRAE
New York Editor CATHERINE MARRON

ARCHITECTURE and DESIGN
Editor HEATHER SMITH MACISAAC *Assistant Editor* AMY ABRAMS
Los Angeles Editor PILAR VILADAS

FEATURES
Editors MARGOT GURALNICK, PETER HALDEMAN
Assistant Editor KATHERINE VAN DEN BLINK *Editorial Assistants* SUSAN L. STRACHAN
JENNIFER O'KIEFFE, MARIANNA POUTASSE

GARDENING
Editor SENGA MORTIMER *Assistant Editor* KATHLEEN VUILLET AUGUSTINE

ART
Associate Design Director DANIA MARTINEZ DAVEY *Senior Designer* SKIP BOLEN
Designer MARCOS GAGO *Editorial Assistants* CAROLINE BRETTER, JENNIFER SILVERMAN

Copy Editor REGINALD GAY *Associate Copy Editor* SEAN GINTY
Research Editor SARAH FLETCHER *Associate Research Editor* SHIRLEY TOWASSER
Editorial Production Manager KAY SUSMANN
Associate Production Manager LEE RUELLE *Production Associate* JENNIFER MINES

Executive Assistant to the Editor in Chief ELAINE HUNT

Editors at Large ROSAMOND BERNIER, JOHN RICHARDSON
Consulting Editors ELEANORE PHILLIPS COLT, MARTIN FILLER, DODIE KAZANJIAN
BEATRICE MONTI DELLA CORTE, DEBORAH SOLOMON
Contributing Editors MARELLA AGNELLI, RUTH ANSEL, KATIE ANAWALT ARNOLDI
MERCEDES T. BASS, JUDY BRITTAIN, BETHANY EWALD BULTMAN, MARIE-PIERRE COLLE
OSCAR DE LA RENTA, LESLIE HORN, GENE HOVIS, CHRIS KING, KELLY KLEIN
RHODA KOENIG, EMMA MARRIAN, HRH PRINCE MICHAEL OF GREECE, NANCY O'BOYLE
DENISE OTIS, CHRISTOPHER PETKANAS, CAROL RYAN, JOHN RYMAN
DOROTHEA WALKER, EDMUND WHITE, SHARON WICK
Editorial Business Manager WILLIAM P. RAYNER

J. KEVIN MADDEN
Publisher

Advertising Director SUSAN RERAT
Sales Development Director ROBERT NEWKIRCHEN
Design Resource Director ALBERT J. BLOIS *Distilled Spirits Manager* WALLACE B. GREENE
Travel and Tabletop Manager JAMIE ELLEN SILDAR *Art and Antiques Manager* KAREN NIEDZIELSKI
Fashion Manager DEE DEVRIES SALOMON *Imported Car Manager* GINA S. SANDERS
Home Furnishings Manager KEVIN T. WALSH

Promotion Director SUSAN K. CRATER

Promotion Manager ELLEN Z. HUGHES
Special Events Manager ANNETTE MARTELL SCHMIDT *Merchandising Coordinator* ELIZABETH BURNS
Promotion Production Coordinator PAULINE A. GERRY *Promotion Coordinator* ALLISON S. DIETRICH
Public Relations SUZANNE EAGLE

New England RICHARD BALZARINI *Hingham Executive Center, 175 Derby Street, Hingham MA 02043*
South DENNIS W. DOUGHERTY *115 Perimeter Center Place, Suite 1035, Atlanta GA 30346*
Midwest PAMELA DOLBY *875 North Michigan Avenue, Suite 3550, Chicago IL 60611*
Detroit LARRY WALLACE *3250 West Big Beaver Road, Suite 233, Troy MI 48084*
Los Angeles MICHAEL J. PETRUNCOLA *9100 Wilshire Boulevard, Beverly Hills CA 90212*
San Francisco LYNN VEAR *50 Francisco Street, Suite 115, San Francisco CA 94133*
Florida DAVID RUBIN *454 Alamanda Drive, Hallandale FL 33009*
England/France JOHN H. LIESVELD JR. *284, boulevard Saint-Germain, Paris 75007*
Italy MARVA GRIFFIN *viale Montello 14, 20154 Milan*

British HOUSE & GARDEN *Vogue House, Hanover Square, London WIR 0AD*
French MAISON & JARDIN *8–10, boulevard du Montparnasse, Paris 75724/Cedex 15*
Italian CASA VOGUE *piazza Castello 27, 20121 Milan*
Australian VOGUE LIVING *170 Pacific Highway, Greenwich, N.S.W. 2065*
Brazilian CASA VOGUE BRASIL *Avenida Brasil 1456, C.E.P. 01430–Jardim America, São Paulo*

HOUSE & GARDEN *is published by The Condé Nast Publications Inc.*
Condé Nast Building, 350 Madison Avenue, New York NY 10017
Chairman S. I. NEWHOUSE JR.
Deputy Chairman DANIEL SALEM *President* BERNARD H. LESER
Executive Vice President JOHN B. BRUNELLE *Executive Vice President* JOSEPH L. FUCHS
Vice President–Corporate Resources FRED C. THORMANN *Vice President* VERNE WESTERBERG
Vice President–Treasurer ERIC C. ANDERSON *Vice President–Secretary* PAMELA M. VAN ZANDT
Vice President–Circulation PETER ARMOUR
Vice President–Manufacturing and Distribution IRVING HERSCHBEIN
Vice President–Condé Nast Package NEIL J. JACOBS *Corporate Marketing Director* ECKART L. GÜTHE
Editorial Adviser LEO LERMAN *Associate Editorial Director* ROCHELLE UDELL

ALEXANDER LIBERMAN
Editorial Director

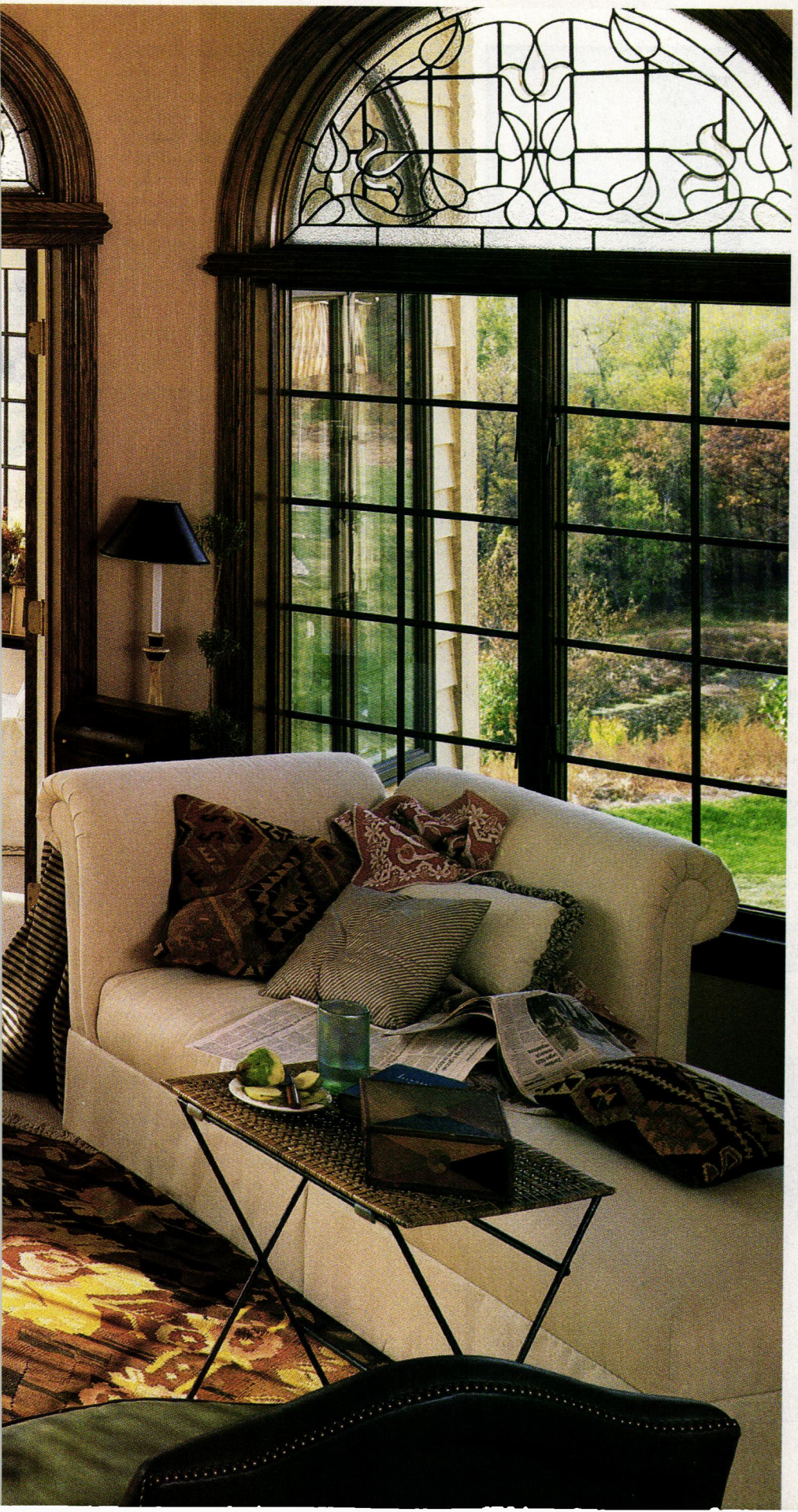


©1988 Clinique Laboratories, Inc.

Maybe It Isn't The Rainy Days You Should Be Saving For.



©1990A Copyright ©Andersen Corporation, Inc., 1990. All rights reserved.



It's the sunny days that give you your money's worth.

They're the kind of days you long for on the weekends. The ones that not only fill your home with light, but with warmth you'll no doubt remember long after the sun goes down.

At Andersen, we make windows and patio doors that have been bringing warmth into homes for over eighty-five years.

We can do the same for yours. Just see your Andersen® window dealer listed in the Yellow Pages, return the coupon, or call us at 1-800-426-4261 today. Why put it off till a rainy day?

Come home to quality. Come home to Andersen®

Andersen AW Windows·Patio Doors

Send me free literature on Andersen windows and patio doors with High-Performance insulating glass.

I plan to ☐ *build* ☐ *remodel* ☐ *replace.*

Name _____

Address _____

City _____ State _____

Zip _____ Phone _____

Send to Andersen Corp., Box 12, Bayport, MN 55003.

Leaded glass not offered by Andersen. Contact Andersen Corp. for special installation instructions.



Why not remodel your ordinary kitchen into an extraordinary living space.

Dine under the sun and stars year-round in a Four Seasons® solarium. We design with light for better living.

Call or write for a FREE "Guide to Beautiful Living Space" and the complete set of remodeling catalogs, only $10.00. Visa or MasterCard accepted.

TOLL-FREE 1-800 FOUR SEASONS (1-800-368-7732)

FOUR SEASONS SOLAR PRODUCTS CORP.
5005 Veterans Memorial Highway, Dept. F5
Holbrook, NY 11741

Over 270 independently owned and operated franchised locations worldwide.

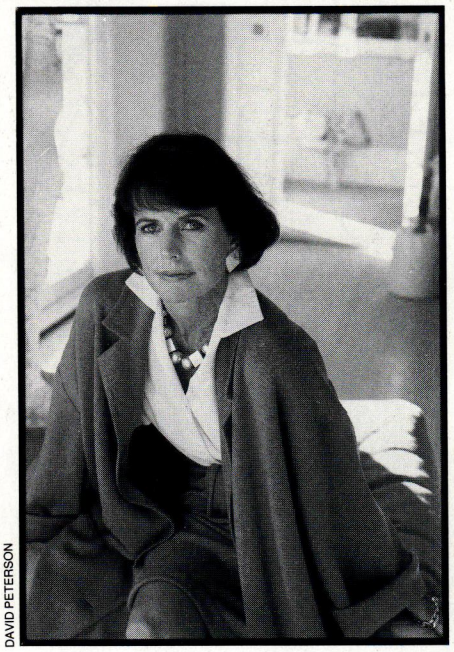
FOUR SEASONS™
Design & Remodeling Centers

SOLARIUMS • PATIO ROOMS • SHADES
WINDOWS • DOORS • SKYLIGHTS

Outdoor Living...Indoors™

©1990 Four Seasons Solar Products Corp.
*See participating locations for details.

Contributors Notes



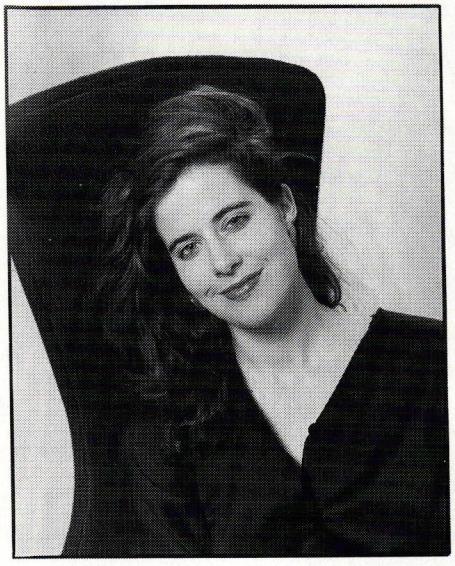
DAVID PETERSON

Sharon Wick covers the San Francisco beat as a contributing editor of HG. Wick, a former *Vogue* fashion editor, searches for topics that "excite the eye"—story ideas that can take her from the picturesque country houses of the Napa Valley to the workshops of new creative talents. She chose and helped photograph the stores in the "Shopping" column. "In many other cities the design shops seem to share a homogeneous quality, but in the Bay Area it's just the opposite. In addition to evoking the personal style of their owners, these stores reflect the cultural diversity here."



CHRISTOPHER MAKOS

Rebecca Johnson, deputy features editor of *7 Days,* admires all the attention decorator and antiques dealer Tony Ingrao lavishes on his oceanfront cottage in Montauk. She is also impressed by one of the site's less obvious features: "Tony can sit at his kitchen table and look out and see whales. To be able to see a thousand-pound mammal spouting water while you're doing something as mundane as eating breakfast is incredible."



MARK STERN

Mark Hampton owes much of his success as a decorator to two of his mentors, Sister Parish and Eleanor Brown. He examines their careers and those of four others in his salute to legendary women decorators. "One thing that unites all these women is a thoroughgoing love for a large number of decorating styles. They weren't hindered by a narrow point of view, and, thanks to their example, I've developed a rather broad outlook."

clarence house

211 EAST 58 STREET NEW YORK THROUGH DECORATORS AND FINE STORES



SCHIAPPARELLI—Jacquard

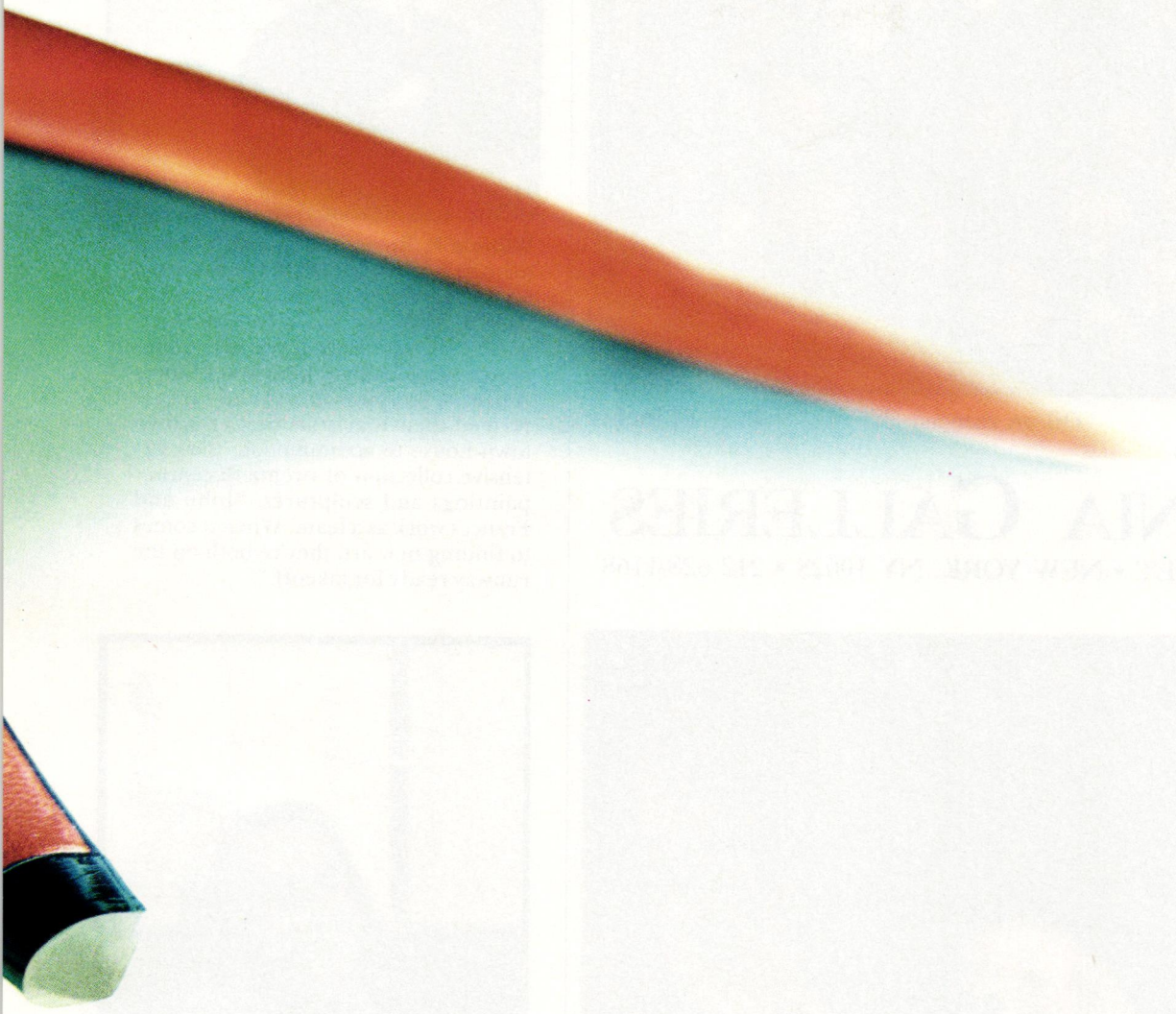


Next Time You Buy Carpet,

It all comes down to this. At Wear-Dated® Carpet we don't just judge our product on how it looks new. And neither should you.

That's why we design our carpet to resist matting. Not just stains. Then we do something nobody else does. After we test our carpet in the lab, we test it in 300 homes across

Call **1-800-322-NEAR** for a Monsanto Wear-Dated Dealer near you. Wear-Dated® is a Registered Trademark of Monsanto Company.



Consider Our Point Of View.

the country. Where the pressures of daily life aren't simulated, they're real.

And therein lies the real beauty of Wear-Dated Carpet. Because any carpet of ours that doesn't make it at the Jones', the Smith's, the Miller's or the O'Malley's, doesn't make it to the showroom either.

Go Ahead, Walk All Over Us. Everyone Else Does.

WEAR-DATED® CARPET



Paul Biva (1851-1900) Oil on canvas, 45 × 54 inches

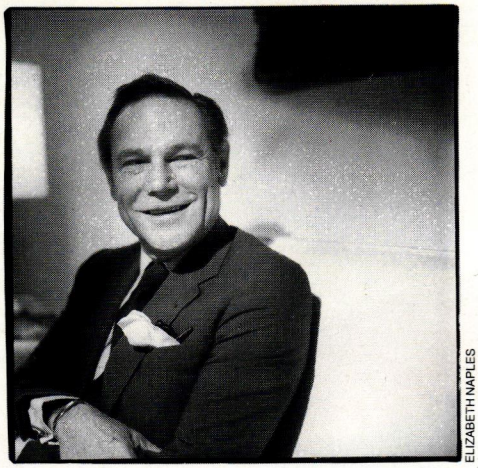
PANNONIA GALLERIES

21 EAST 82ND STREET • NEW YORK, NY 10028 • 212 628-1168



Eugene Lambert (1825-1900) Oil on canvas, 36 × 30 inches

Contributors Notes



ELIZABETH NAPLES

William P. Rayner, editorial business manager of Condé Nast Publications, writes travel articles and personality profiles for *Vogue, Vanity Fair,* and *Condé Nast Traveler.* His interest in contemporary art led him to John and Frances Bowes, a couple who recently transformed their four-story San Francisco town house to accommodate their extensive collection of twentieth-century paintings and sculptures. "John and Frances work as a team. When it comes to finding new art, they're both on the runway ready for takeoff."



DAVID FRAZIER

Mona Simpson looks at four generations of her family's decorating idiosyncrasies as this month's writer in residence. Of her own design quandaries, she says: "I spent a long time setting up my study—putting books on shelves, hanging family photos, getting things ready. But when I sat down to work, I found myself yearning for bare walls. So I finally rented an empty office. For me the truest temples are provisional." Her second novel, *The Lost Father,* is due from Knopf next year.

THE "INFUSION" OF MOISTURE. FOR YOUR NECKLINE.

Germaine Monteil's Infusion Firming Formula for Throat and Neckline "holds" fragile skin in a continuous moisture embrace, in a lightweight gel formula uniquely suited to day and nighttime use.

State-of-the-future formula with humectants, proteins and botanic extracts helps improve skin's elasticity and tone, retexturizing and revitalizing vulnerable skin.

Protective moisture firmers help skin look younger, more clearly defined. Special light reflectors orbit within to help skin look more radiant.

Now your skin has a youthful "Infusion"™ of beauty.



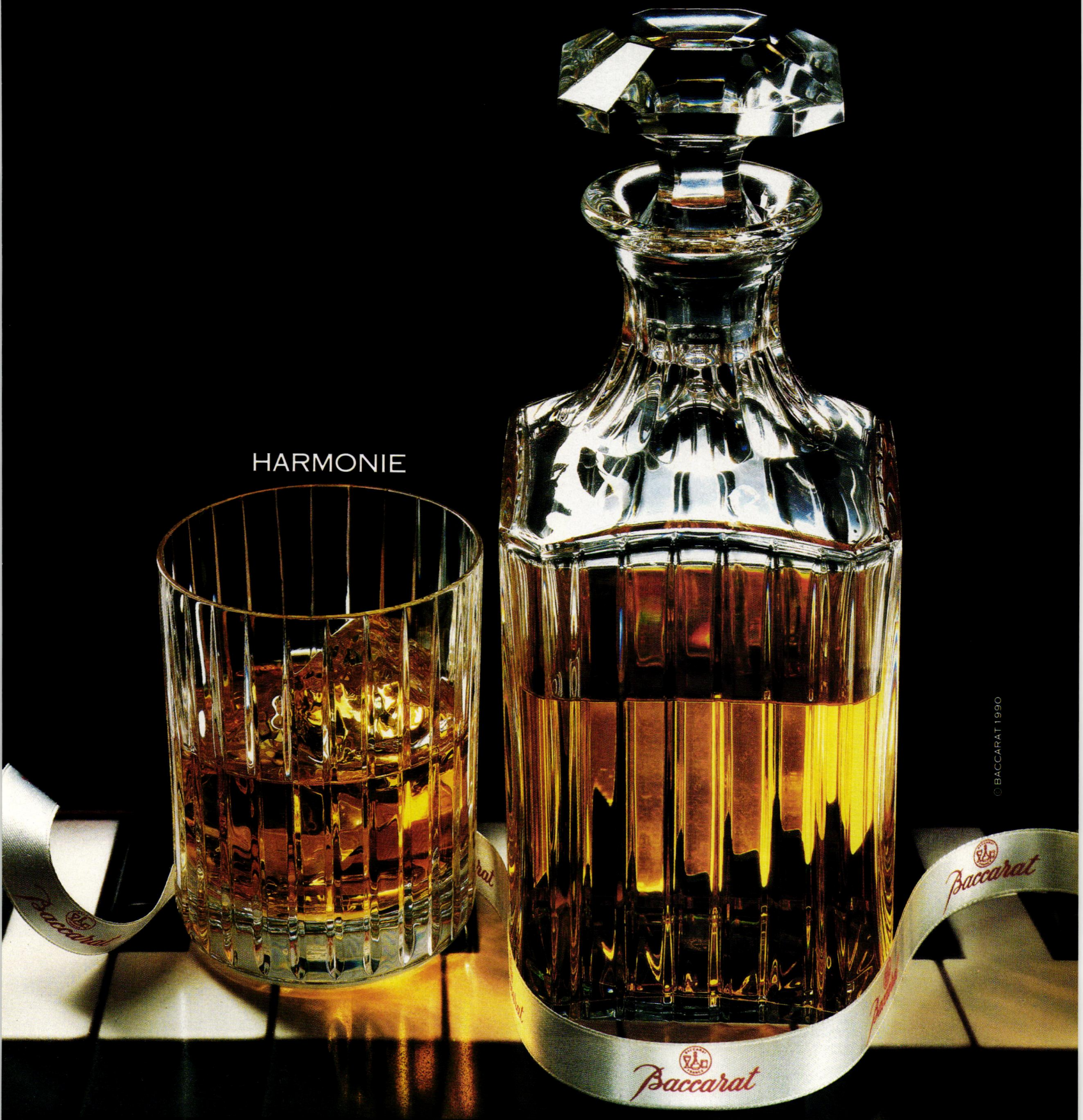
Lord & Taylor

GERMAINE MONTEIL

© 1990 Germaine Monteil Cosmétiques Corp.


The Kona Coast.
The way the world is supposed to be.
Keauhou-Kona has everything. This sunny strip of the Big Island even boasts the home of Hawaiian royalty and the King's bathing pool.
You'll also find the world's finest deep sea fishing, all water sports, golf, tennis, three hotels, and eight condo complexes.
Kona is Hawaii at its best.
Best way to get here: United Airlines. Only United flies to all four major islands from the Mainland, including service to the Big Island's Kona airport.
Our Royal Hawaiian Service on every flight gives you a taste of Hawaii all the way.
United. Rededicated to giving you the service you deserve.
Come fly the friendly skies.
UNITED
AIRLINES
Call United or your Travel Agent. For more information, write: Keauhou Visitors Association 78-6831 Alii Drive, Suite 234, Kailua-Kona, Hawaii 96740

DEMANDED BY AND CREATED FOR PERFECTIONISTS



© BACCARAT 1990

SHREVE CRUMP & LOW
BOSTON

J.B. HUDSON
MINNEAPOLIS

CHARLES WARREN
MICHIGAN

an investment in your lifestyle.



allmilmö®

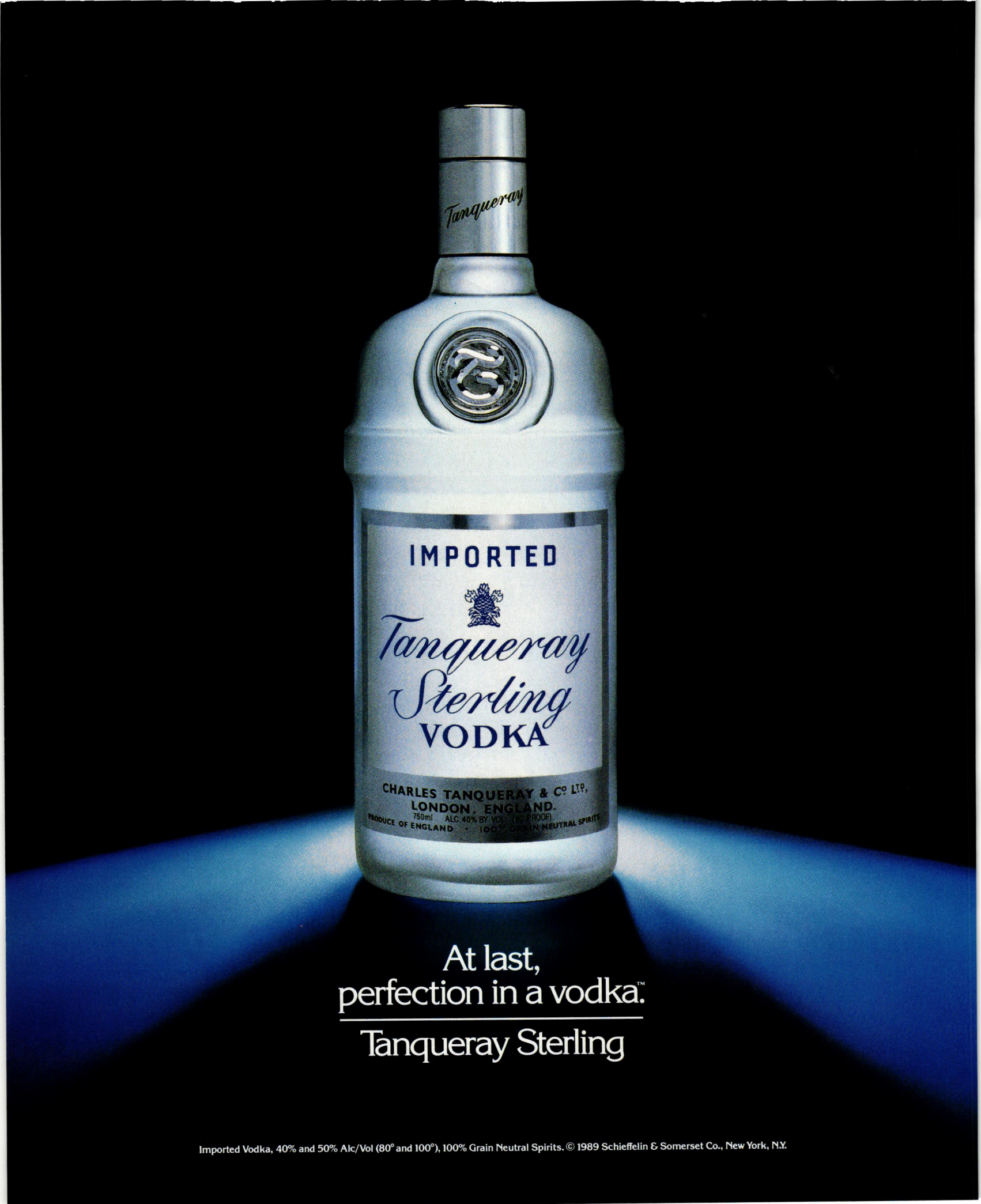
the fantastic kitchen and bath

Individually designed — Custom crafted in West Germany

Contact the allmilmö Consulting and Service Center for your nearest allmilmö design studio, or send $10. for a comprehensive brochure and information package.

allmilmö corporation Department HG 70 Clinton Road Fairfield, NJ 07004 201 227-2502
Available in Canada


Scalamandré
PRESENTS
ART·IN·DESIGN
Featuring selections by
Mark Hampton
From the Scalamandré Archives
FABRICS, WALLCOVERINGS, CARPETS & TRIMMINGS.
United States:
Atlanta
Boston
Chicago
Dallas
Houston
Los Angeles
Miami
New York
Laguna Niguel
Philadelphia
San Francisco
Washington, D.C.
Worldwide:
Australia
Brunei
Canada
France
Germany
Great Britain
Indonesia
Malaysia
New Zealand
Singapore
Switzerland
Thailand



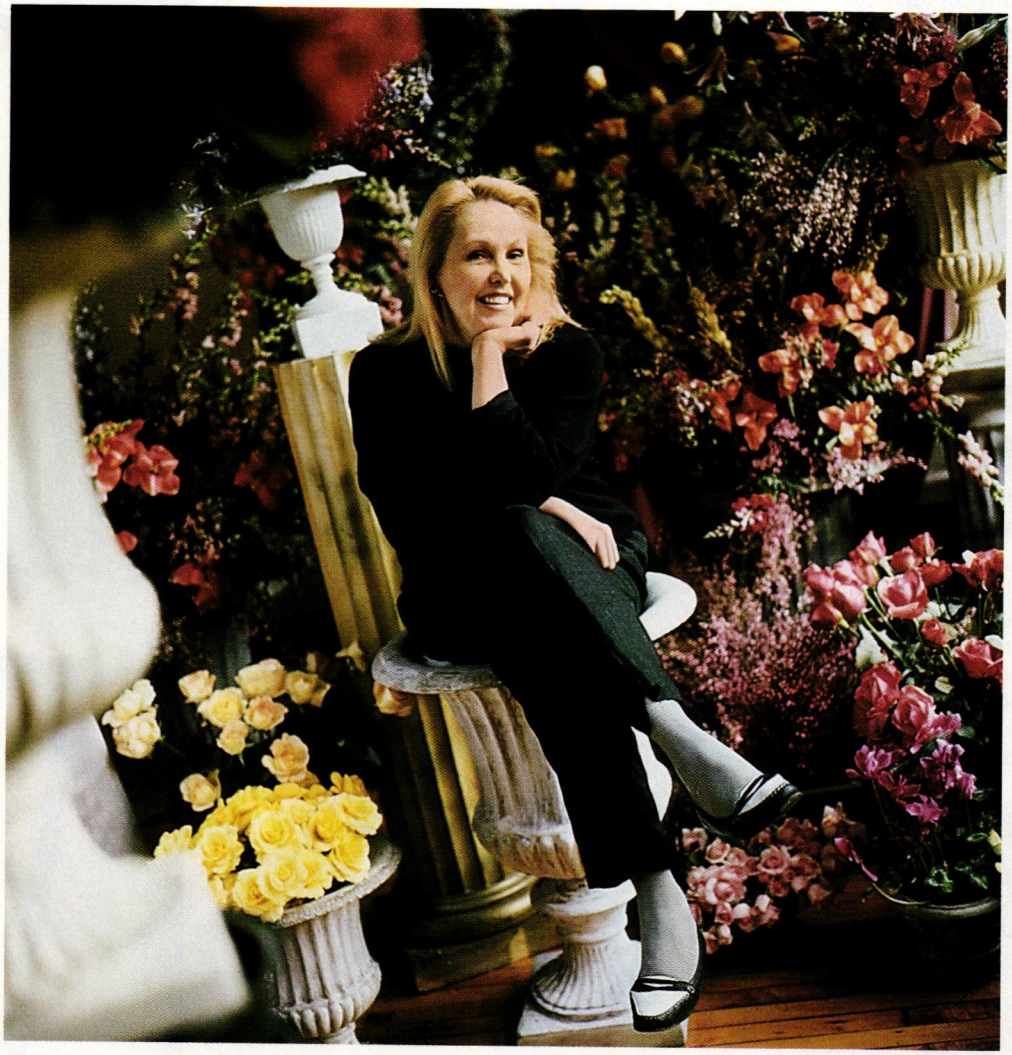
At last,
perfection in a vodka.™

Tanqueray Sterling

Imported Vodka, 40% and 50% Alc/Vol (80° and 100°), 100% Grain Neutral Spirits. © 1989 Schieffelin & Somerset Co., New York, N.Y.

notes

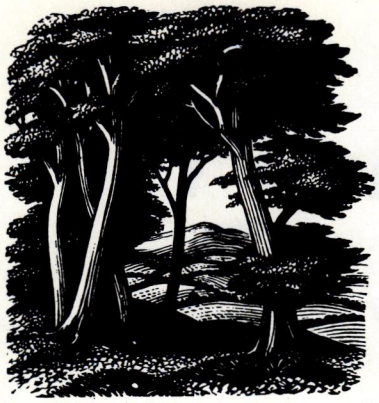
HG REPORTS ON THE NEW AND THE NOTEWORTHY By Amy Abrams and Eric Berthold





Dorothy Wako creates visual feasts from simple blooms and buds. While individual arrangements such as "before-and-after baskets" of fresh roses that keep as dried flowers (*left*) have been the staple of her five-year-old Manhattan business, Dorothy Wako's Beautiful Flowers, she also beautifies whole rooms for special events. "All my work demands particular attention, but events and parties require creativity, versatility, and the ability to pull together a number of components," she says. For the opening of the "Picasso–Braque" exhibition at the Museum of Modern Art, for example, Wako combined California, 'Marella', and 'French Lace' roses with hydrangeas, apricot dahlias, peach parrot tulips, and a touch of pale blue delphiniums in custom-made Cubist-inspired vases. Wako's attention to the smallest detail and her flair for color and theme have made her one of the most popular floral designers in town: her business is blooming. (212-686-5569 By appointment only)

FROM TOP: RUVEN AFANADOR; BEVERLY PARKER. HAIR AND MAKEUP: RODNEY MARTIN FOR PIPINO BUCCHERI. YELLOW DAMASK FABRIC FROM CLARENCE HOUSE



Arbor Ardor *Trees: A Celebration,* published by Grove Weidenfeld, $15.95, is an anthology of essays, poems, and tales edited by Jill Fairchild and illustrated with woodcuts *(above)* by Reynolds Stone. Call (800) 937-5557.



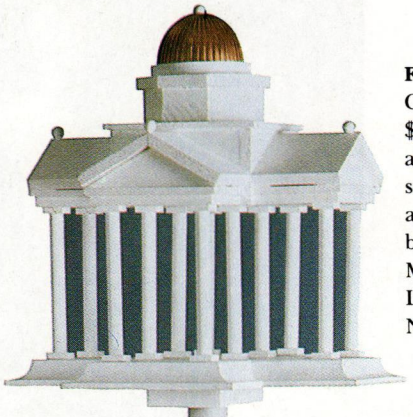
Petal Pushers French designers Garouste and Bonetti have created a bronze flower door handle (*above*) exclusively for Florence de Dampierre, NYC (212) 966-1357.



Dining with Flowers Finely drawn blooms adorn Bill Goldsmith's Limoges plates (*right*). At Avventura, NYC; Tesoro, Los Angeles; Table of Contents, Chicago. Toile fabric to the trade at Old World Weavers, NYC.

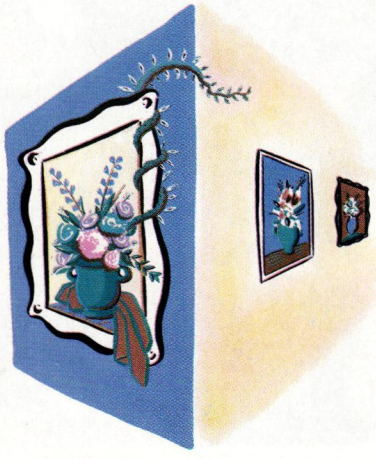


Open Houses A tour of England's Georgian country houses, such as Coombe Hay Manor (*above*), has been arranged for American benefactors of the Georgian Group, June 23–30. Limited space, minimum donation of $10,000, not including travel expenses. Call (212) 772-6244.



For the Birds Classic Folly (*left*), $120, is included in an exhibition and sale of antique and contemporary birdcages and follies, May 12–20, at Lexington Gardens, NYC (212) 861-4390.

CLOCKWISE FROM TOP LEFT: NC; MONICA STEVENSON; BEVERLY PARKER; NC; MONICA STEVENSON; LINDA BLECK; NC; ROGER WHITE



Spring Fair The Museum of Fine Arts, Boston, celebrates the season with its annual Art in Bloom festival, May 7–10. Among the attractions are floral arrangements (*above*) based on artworks in the museum's permanent collection. Call (617) 267-9300 ext. 395.

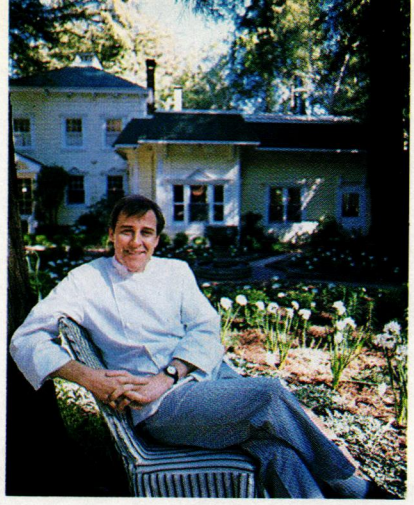


Private Garden Confined to his house in his final years, Édouard Manet contented himself with painting his own backyard. *The Bench,* 1881 (*above*), will be auctioned by Christie's New York on May 15.



À la Carte Claudia Laub Studio, an L.A. graphic design firm specializing in hand-printed and hand-painted stationery, serves up a tantalizing menu (*above*) by HG food writer Gene Hovis. Laub Studio, (213) 931-1710.

CLOCKWISE FROM TOP RIGHT: E. KENT OZTEKIN; MONICA STEVENSON; MORRIE BROWN; NC; MONICA STEVENSON; DAVID PETERSON



Country Fare Lark Creek Inn, a restaurant recently opened by chef Bradley Ogden (*above*) and restaurateur Michael Dellar, is tucked away in a redwood grove north of San Francisco. The food is "refined American," made from scratch with produce from the restaurant's garden. Call (415) 924-7766.

Earthly Pleasures Jane Comer's Elegant Earth (*right*) in Birmingham, Alabama, offers a fertile mix of garden accessories, from antique ornaments to imported tools and trugs. Call (205) 870-3264.





Dressed for Success Floral fabric enlivens Patrick Frey's latest desk accessories (*left*), $60–$180, at Bergdorf Goodman, NYC.

notes

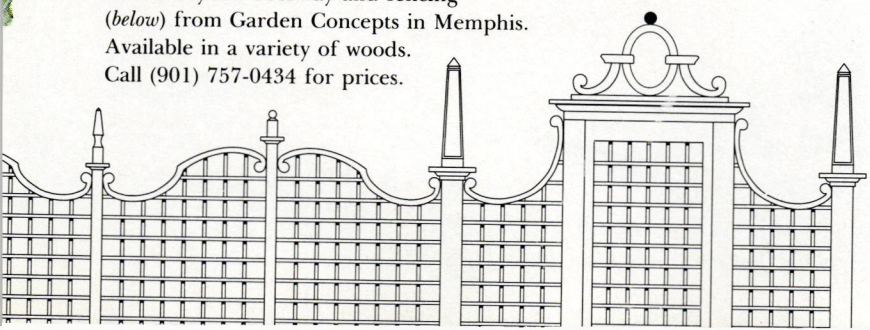
Sky Show *Sunset Clouds, Utah* (*below*) can be seen Apr. 7–May 7 in "Eliot Porter: Clouds," the opening exhibition at James Danziger's new photography gallery at 415 West Broadway, NYC.





Faux Pot A reproduction planter molded from lightweight resin (*right*), $375, is available to the trade at Christopher Hyland, NYC.

Fence Fancies Spruce up your garden with a Leyden doorway and fencing (*below*) from Garden Concepts in Memphis. Available in a variety of woods. Call (901) 757-0434 for prices.



For decades, Mill House of Woodbury has been a secret resource for interior decorators.



I suppose now the secret is out.

Decorators and designers who value their time come to Mill House because whenever they're looking for the perfect object to enhance a home or complete a room, they know that somewhere amidst our seventeen showrooms filled with English and French antique furniture, accessories, chandeliers and works of art, they'll find it. So will you.

Mill House Antiques

1964 TWENTY-SIX YEARS OF CHOICE 1990

Route 6, Woodbury, Connecticut 06798 Telephone (203) 263-3446

We're closed Tuesday but open every other day of the week, including Saturday and Sunday.

Nina Campbell

FABRICS AND WALLPAPERS



distributed by

OSBORNE & LITTLE

Fine English fabrics and wallpapers – through Architects and Interior Designers

SHOWROOM: SUITE 1503N, 979 THIRD AVENUE, NEW YORK 10022. Tel: (212) 751 3333.

OFFICES: 65 COMMERCE ROAD, STAMFORD, CONNECTICUT 06902. Tel: (203) 359 1500.

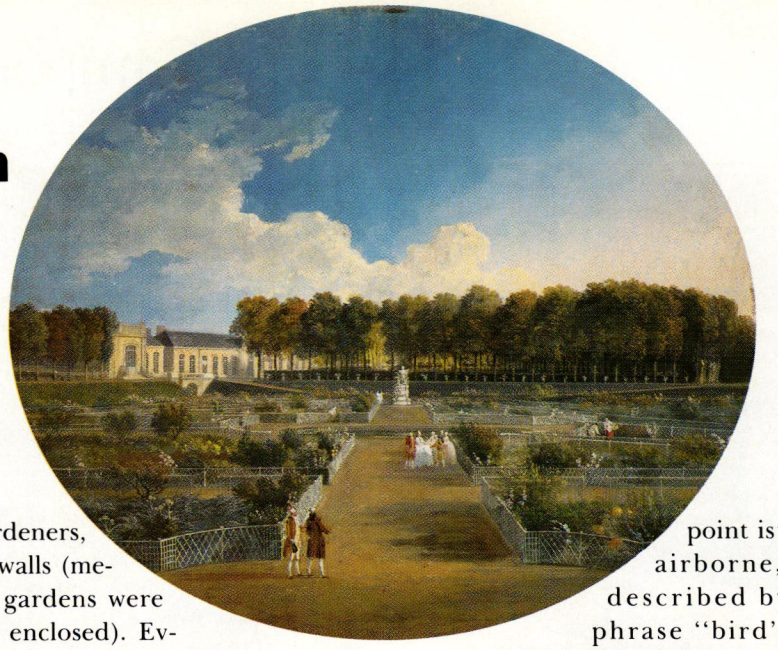
ATLANTA Ainsworth Noah BOSTON Shecter-Martin CHICAGO Designers Choice DANIA FL. Design West HOUSTON·DALLAS Boyd-Levinson

LOS ANGELES·SAN FRANCISCO·SAN DIEGO Randolph & Hein PHILADELPHIA·WASHINGTON Darr-Luck

SEATTLE·PORTLAND Stephen E. Earls TORONTO Habert Associates

Artists in the Garden

An exhibition offers historical perspective on our place in the landscape. BY MAC GRISWOLD



Part of the Washington landscape now through July 22 is an exhibition at the National Gallery of Art, where seven hundred years of Western gardens are spotlit by a mere 106 works on paper. Most of the prints and drawings come from the museum's collections; support was provided by Estée Lauder, Inc. The historical end of this endeavor is amplified in the catalogue and labels, but the works of art themselves are what tell the story of the pleasure garden, with its airs and perfumes and colors, its creators and inhabitants. Just as interesting is the evolution of artists' ideas about what makes a garden picture, traced here in fast-moving brushes, burins, and pencils.

Slowly, from behind halo and saintly elbow, the worldly world begins to emerge at the end of the Middle Ages, and with it the garden. In illuminated manuscripts and books of hours there are only hints: acutely observed portraits of plants, close-ups of hardworking gardeners, gates, walls (medieval gardens were always enclosed). Every leaf has religious significance; each flower has been plucked or miraculously forced to bloom by one holy person or another. Some allegorical meanings stretch back to Classical antiquity—or before—with just a name change for the god or goddess: the Virgin Mary's rose used to be the flower of Aphrodite. Such associations have never been entirely lost. Mary Cassatt's circa 1893 *Gathering Fruit,* with its mother and child, its enclosed garden, and its bunch of grapes, still resounds with many echoes.

Books of hours gave way to views of the cosmos of court society

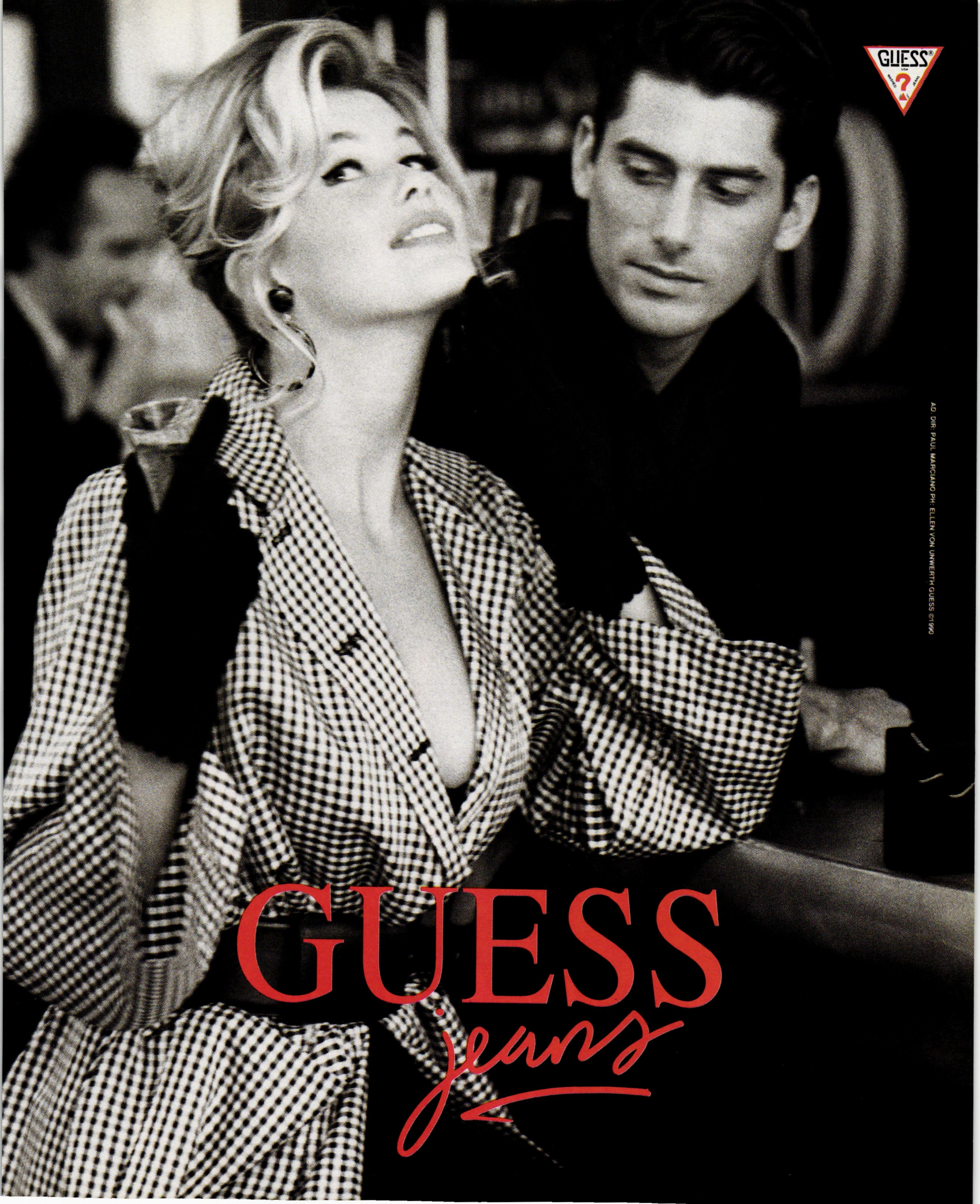
Medieval myopia vanished in the Renaissance as artists, including a new host of delineators, the printmakers, discovered perspectival space. Their viewpoint is often airborne, well described by the phrase "bird's-eye view." By the late Renaissance the entire garden had come into focus as the subject grew into an independent genre. By then the real garden itself was also perspectival, as well as bigger, and filled with recently discovered Classical antiquities and with the first rush of new plant introductions from other parts of the world. Books of hours gave way to books of *vedute,* and the human characters shrank to the size of dots. Two and a half centuries' worth of huge princely gardens, both real and imaginary, are peppered with tiny versions of the beautiful people at play—the more or less orderly cosmos of European court society.

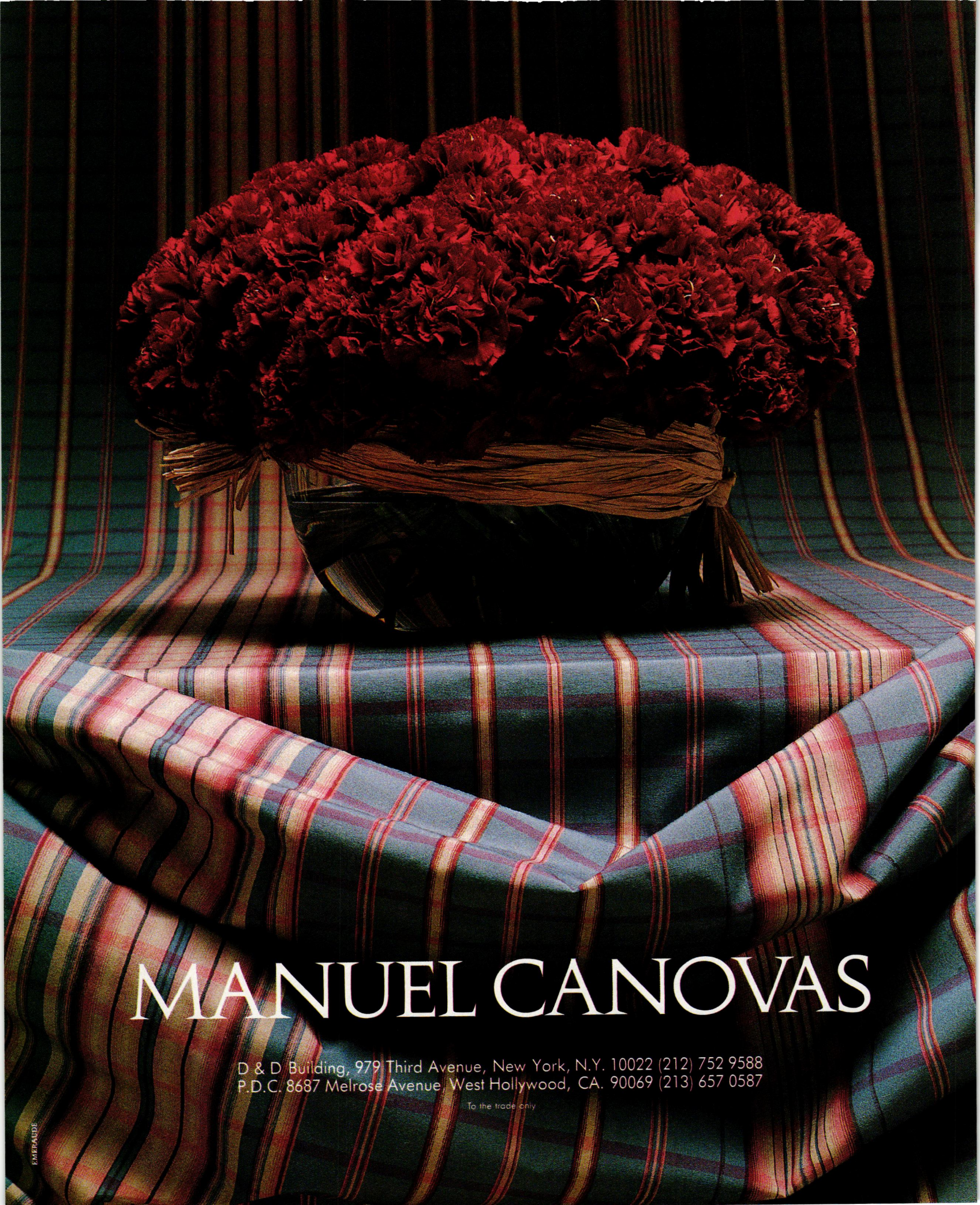
In the late eighteenth century the crowds in the gardens thin out. This show includes some charming drawings by Fragonard, Hubert Robert, and Watteau, artists of the French Rococo who signaled the approach of the Romantic movement. Solitary couples whisper; reflective visitors stroll in these shaggy Italian villa gardens sketched in soft chalk, gardens which had themselves been softened by two hundred years of growth and decay. In England the idea of landscape, that word borrowed from

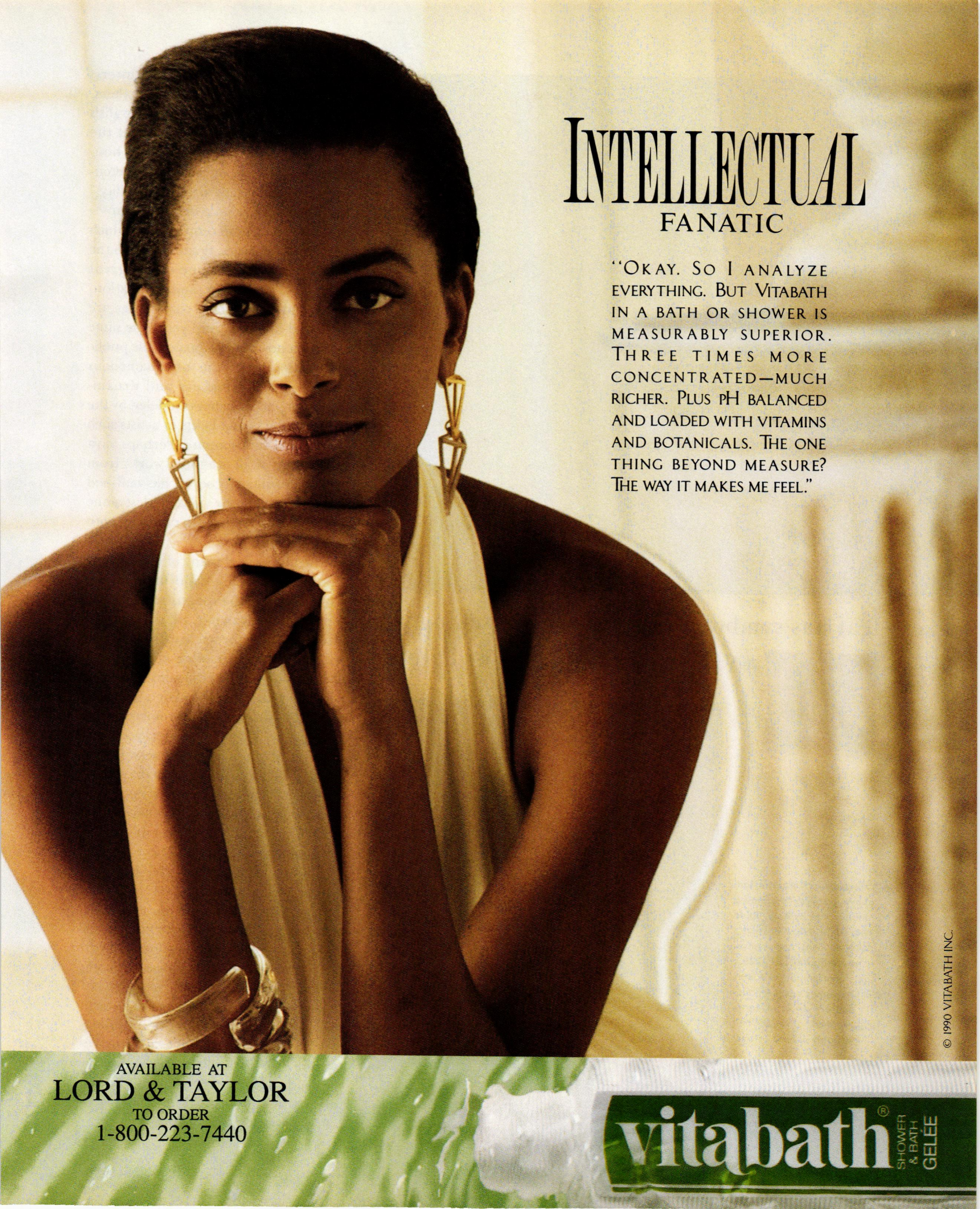


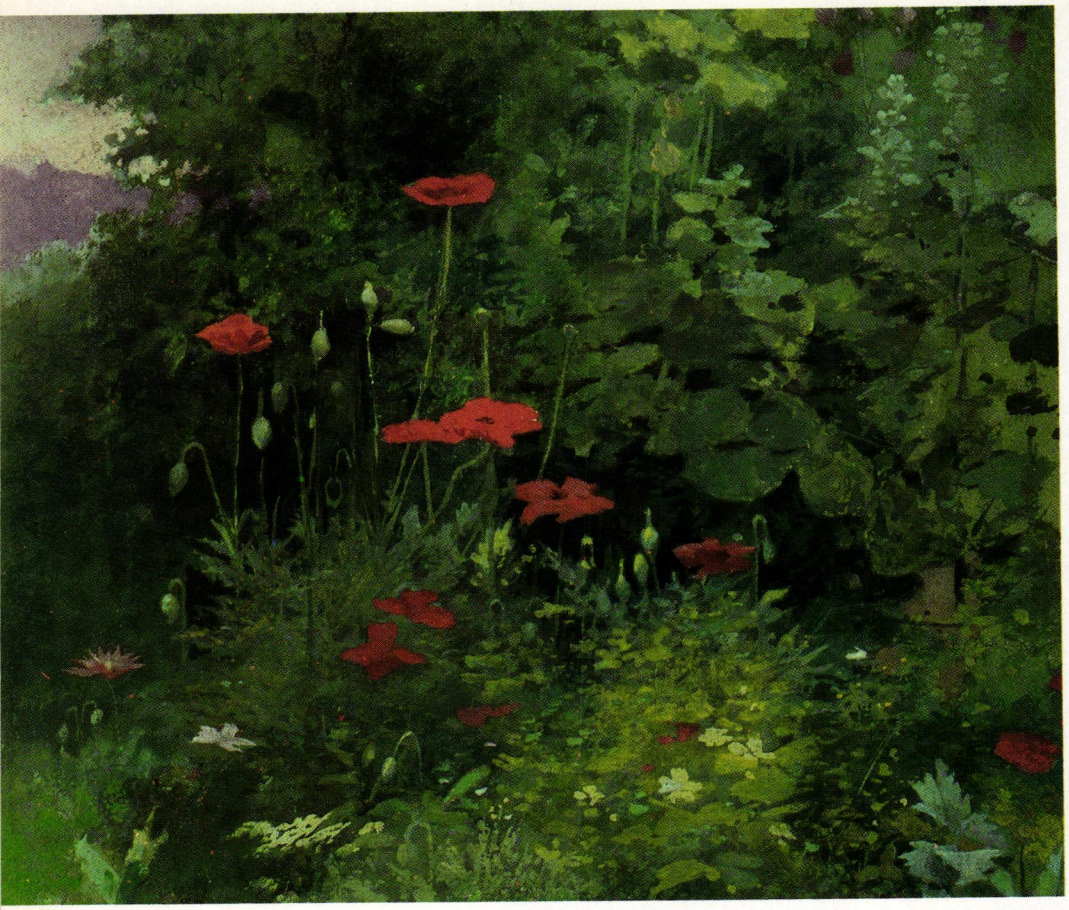
A Renaissance garden party, left, in a brown ink drawing by Dutch artist David Vinckboons, c. 1602. Above: The 18th-century potager of the Château Valentinois at Passy by Alexis Nicolas Pérignon l'aîné.

FROM TOP: NATIONAL GALLERY OF ART, WASHINGTON, D.C., SAMUEL H. KRESS COLLECTION; NATIONAL GALLERY OF ART, WASHINGTON, D.C., GIFT OF ROBERT H. & CLARICE SMITH


GUESS
jeans
AD. DIR. PAUL MARCIANO PH. ELLEN VON UNWERTH GUESS ©1990

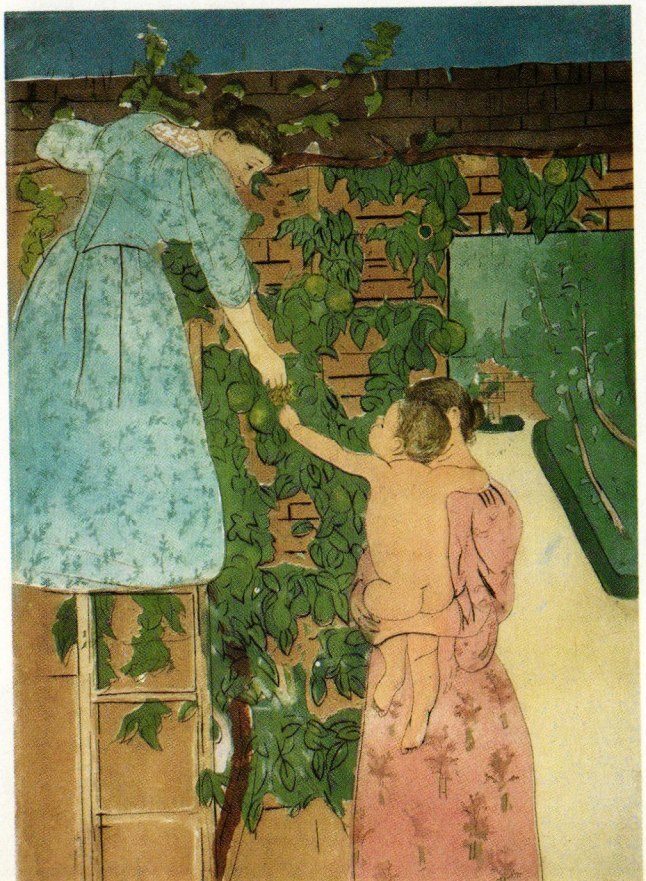

MANUEL CANOVAS
D & D Building, 979 Third Avenue, New York, N.Y. 10022 (212) 752 9588
P.D.C. 8687 Melrose Avenue, West Hollywood, CA. 90069 (213) 657 0587
To the trade only
EMERAUDE


INTELLECTUAL
FANATIC
"OKAY. SO I ANALYZE EVERYTHING. BUT VITABATH IN A BATH OR SHOWER IS MEASURABLY SUPERIOR. THREE TIMES MORE CONCENTRATED—MUCH RICHER. PLUS pH BALANCED AND LOADED WITH VITAMINS AND BOTANICALS. THE ONE THING BEYOND MEASURE? THE WAY IT MAKES ME FEEL."
AVAILABLE AT
LORD & TAYLOR
TO ORDER
1-800-223-7440
vitabath®
SHOWER & BATH GELÉE
© 1990 VITABATH INC.



Every leaf has symbolic significance stretching back to Classical antiquity—or before





A 15th-century Annunciation, above, from an illuminated manuscript by Belbello de Pavia. Right: Mary Cassatt's *Gathering Fruit*, a Japanese-inspired print of c. 1893. Top: American artist James Wells Champney's turn-of-the-century gouache shows poppies and hollyhocks and probably a weed or two.

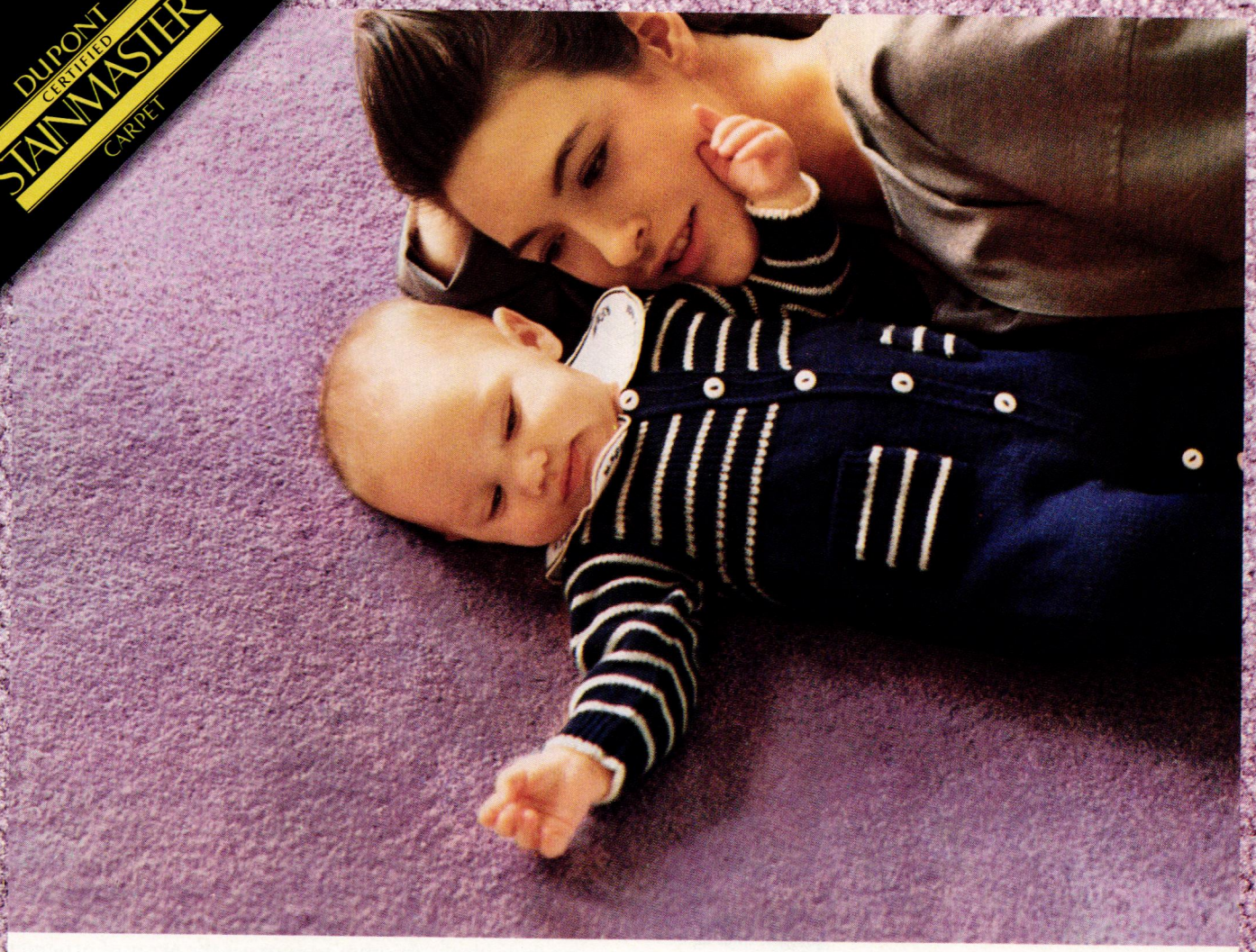
seventeenth-century Dutch painters, was appropriated by garden makers. Then, to complete the circle, English (and French) artists worshipped the newly created landscape garden in hundreds of silvery engravings and etchings. There is a new air of "sensibility," or individual response to the garden.

In the nineteenth century, with which the show concludes, domestic life in the garden emerges as one of the great themes. Close, often familial relationships and increasingly cozy spaces are explored in detail. And yet at the same time that new kind of garden, the public park, also appears, its unselfconscious boaters and picnickers and dream-wrapped park benchers modeled by the glancing darks and lights of artists such as Vuillard and Bonnard. Perhaps most interesting of all are those works from which the solitary observer has vanished entirely, leaving the viewer at last alone in the garden, alone with nature or with art—take your pick.

The intimacy of many of these works is startling. With a handful of exceptions, such as the magnificent tawny Vinckboons drawing, they are book-size. The small format breathes the private pleasure of reading and rewards the most nose-pressed-against-the-glass scrutiny with a tiny detail or a technical flourish that might go unnoticed on a larger scale. There is also a feeling of immediacy about many of these works on paper. The artist has confided a secret, an instant's heightened perception of the passage of time or a scribbled notation of what it is to exist in just this particular light, air, and space. There are also the pleasures of tempera and gold leaf, brown ink and sanguine (red chalk), watercolor, drypoint, aquatint, and lithograph. All the old tricks of garden design or pictorial composition are here—the hackneyed phrase "framing a view" takes on fresh life in dozens of images. You'll find new tricks as well. Notice the spirited repetition of diagonals within the tranquil oval of the Pérignon *Potager*. It isn't too late in the year to rush home to your own garden after this show and do a little translating from art back into life. ▲

FROM TOP: PRIVATE COLLECTION; NATIONAL GALLERY OF ART, WASHINGTON, D.C., ROSENWALD COLLECTION (2)

DUPONT CERTIFIED STAINMASTER® CARPET



You'll probably spend ten years with your next carpet. Spend a moment reading why it ought to be DuPont.

Statistics say you could spend well over a decade with your next carpet.

We say, be sure to make it DuPont certified Stainmaster.℠

No other carpet can surpass its incredible stain-fighting abilities. Stainmaster is also built of the finest carpet nylon ever developed. And constructed according to stringent standards many carpets don't match.

Finally, every Stainmaster protects you with a complete set of warranties covering stains, wear, and static resistance. And a toll free number, 1-800-4DUPONT, for any questions.

So, to find the finest carpet, read one last thing. The word "Stainmaster" on a label.

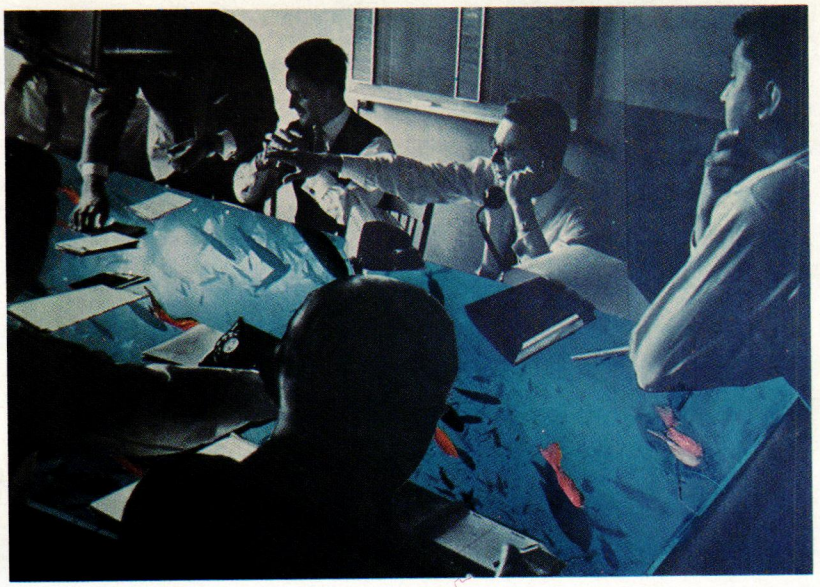
And remember, it's not a Stainmaster carpet, if it doesn't say DuPont.

DUPONT
REG. U.S. PAT. & T.M. OFF.

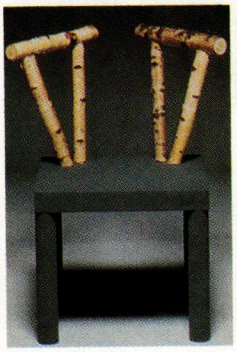
Flooring Systems

Trading Places

The accelerating exchange of ideas between cultures is shaping a brave new world. BY HERBERT MUSCHAMP



In the end," predicted Marcel Breuer in 1926, "we will sit on resilient air columns." I certainly hope not. Sitting in a draft is uncomfortable enough; sitting on one would be a killer. But Breuer's was a predictable prediction for a Modernist to make. Reduction—the elimination of ornament, the stripping down of form to barest function—was, after all, one of the major principles on which Modern design confidently proceeded. It must have seemed inevitable that this direction would ultimately lead to functions so abstract that mere material forms could no longer hope to follow.



A collage by American architect and designer Constantin Boym, above right, fuses images of the conference table as a modern Western icon and the goldfish tank as a time-honored focus for meditation in the East. Above: Andrea Branzi's twig-back chair suggests the interplay of folk art's raw materials with machine-age geometry.

Today, of course, we regard reduction not as the omega of human history but as the motif of a historical period now more or less concluded. To some that conclusion signaled more than the end of a style—it terminated a line of development that preoccupied Western art and architecture for five hundred years. The pure white space envisioned by Modern architects and designers brought to a final reduction the saga of formal invention that began in the Renaissance with the introduction of single-point perspective.

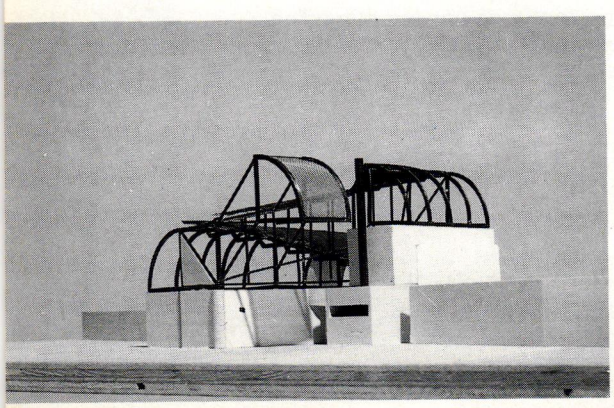
It has now been a quarter century since architects stood in that chilly space and began wondering, what's next? For some artists and designers the answer lay in asking, what came before. In the 1970s Charles Moore, Michael Graves, Robert A. M. Stern, and other Postmodernists pulled back from the Modern voyage into the vanishing point of Western perspective. Their work filled the Modern vacuum with fragments from earlier chapters in history—Palladianism, Biedermeier, Russian Constructivism—as though that history were a dream from which they were struggling not to awake.

For others the conclusion of this chapter has prompted the impulse to look beyond the West toward the perspectives of other cultures. In these artists' work, the Modern tabula rasa is a slate on which to inscribe other ways of living: the way people in other places light their rooms, frame their doorways, store their belongings, record their personal histories, express their ideals. Another resource is the array of ornamental styles documented in the recent deluge of picture books on Japanese, Caribbean, and other regional styles.

For many of our contemporaries, "cross-cultural" art and design follows a social as well as visual imperative. The significance of the present moment lies precisely in the emergence of a global culture no longer ruled by the West and Western ways of thinking. The development of a global economy, the rise of mass tourism, and the decline of American authority abroad have created the need and the opportunity to renegotiate in visual terms the contract between the West and our cohabitants on this planet.

The stirrings of cross-cultural consciousness have been felt more acutely in the world of art than in that of design. Since

CLOCKWISE FROM TOP RIGHT: NC; COURTESY CARLO LAMAGNA GALLERY; ROY J. WRIGHT; EMILIO TREMOLADA









Allusions to tribal artifacts and Western views of "primitive" cultures are layered in Elaine Reichek's *Yellow Men*, left. Far left: An African house by Ian Bader recalls nearby mining structures as well as traditional symbolism of the sky as a curved vault.

Remember, you reap what you sow.



Diamonds. They kind of grow on you. The Diamonds of Distinction Award honors the best in American Design. Check this page each month for the new winners. Or cheat and send for a free booklet showing the entire year's winning pieces, priced from $2,200-$7,500. In the U.S. and Canada, call 800 926-2700. A diamond is forever.

May Winners • Diamonds of Distinction



Cristal d'Arques®
FRANCE

Genuine 24% lead crystal



Valençay Gold

DURAND INTERNATIONAL, WADE BLVD, MILLVILLE N.J.
For further information, please contact : 800-334-5014 or 609-825-5620

Charles Barone, Inc.

DISTINCTIVE WALLCOVERINGS & FABRICS



Wallcovering and Fabrics: ROSELAND; LISE trimming, drapes and ceiling

To The Trade.

Available from showrooms in most major cities and from better dealers nationwide.

Customer Service: USA 1-800-8-BARONE; In CA 1-800-4-BARONE

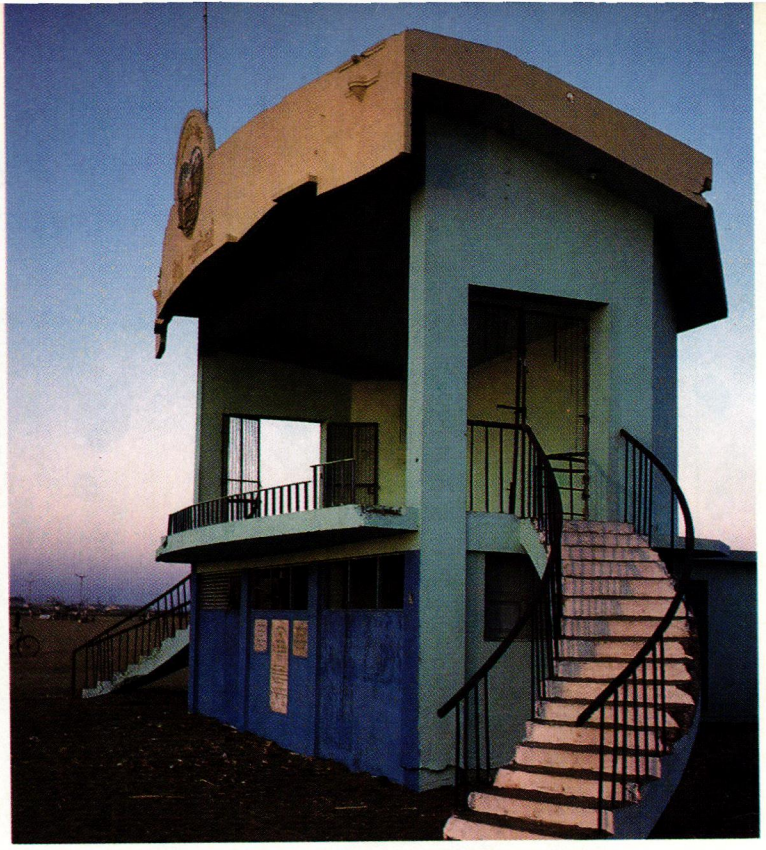
In Canada 1-800-6-DESIGN

Offices and Warehouse—9505 W. Jefferson Blvd., Culver City, CA 90232

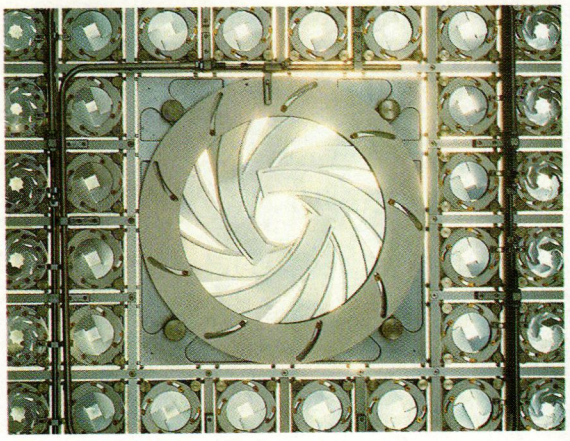
(213) 559-7211 Telex Barone LSA 664353

Write for free color brochure.

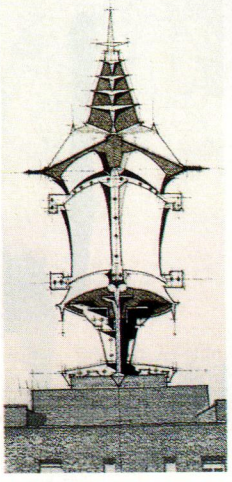
TEFLON® DU PONT SOIL & STAIN REPELLENT



Italy's Ettore Sottsass has long been inspired by Indian buildings such as the Madras beach pavilion, right. Below: A sunscreen at Jean Nouvel's Institut du Monde Arabe in Paris.



the late sixties, the German artist Lothar Baumgarten has been producing works inspired by his sojourns among tribal peoples of South America. These projects—as much ethnology as art—range from simple inscriptions of tribal names on the walls of Western museums to a sculptural installation for the 1984 Venice Biennale that evoked correspondences of geography, history, language, and social customs between the Grand Canal and Venezuela's Orinoco River. The American artist Elaine Reichek scrutinizes Western images of tribal society—photojournalism, movie stills, tourist postcards—to explore our eagerness to reduce the unknown to a handful of stereotypes. On a less ominous note, there are recent paintings by David Hockney that borrow multiple perspective from Chinese landscape painting to render the fragmented cityscape of his adopted Los Angeles, an approach that highlights the emergence of a Pacific Rim culture.



A visionary rooftop tower for Manhattan, above, by Korean-born architect Kyong Park. Below: A reinterpretation of European Classicism, Pierre Fakhoury's basilica for the Ivory Coast has surpassed Saint Peter's in Rome as the world's largest church.

In design, cross-cultural reference is often less a critique of Eurocentrism than a show-and-tell of visual exploration. For the Italian architect and designer Ettore Sottsass, India provides an explosive release from the rational constraints of Modern design. His almost yearly trips there have directly inspired his bold effects of color and pattern for two decades. Like Elaine Reichek's figures, Andrea Branzi's neoprimitive furniture, composed of twigs and fur combined with modern geometric shapes, evokes but does not directly copy tribal forms. Branzi's goal, in fact, is to persuade us to look at our own behavior as the rituals of a tribe lost in the electronically enhanced reflections of its own power.

Perhaps the most conceptually sophisticated example of cross-cultural architecture is the glass and metal sunscreen Jean Nouvel designed for the Institut du Monde Arabe in Paris. This now iconic work consists of thousands of mechanized photovoltaic irises composed to resemble a Moorish screen. The wall does not merely make a striking pattern or filter light. It also reminds us of the West's debt to Arab science in the development of advanced technology that came to dominate our own culture. It says, once East and West did meet. That idea is also implicit in the bridge designed by the American firm SITE for a cultural expo in Hiroshima. Bridges are perennial symbols of cultural exchange, and in this transaction the firm created a Western interpretation of Japan in the graceful curve of the arch and in the use of raw elements from nature—water, soil, rock—as contemplative objects that double as symbols of the planet all cultures share.

Andrea Branzi compares contemporary design to Beirut—a polyglot urban battlefield where no single language or code of social behavior dominates. As the analogy suggests, cross-cultural reference is not just a matter of foreign relations; it also expresses a new awareness of the diversity of outlooks competing within the West itself. The richness of urban experience today reflects the conspicuousness of subcultures no longer eager to dissolve in the traditional melting pot. Even styles of design associated with Eurocentrism are being trans-



CLOCKWISE FROM BOTTOM LEFT: COURTESY NEW YORK TIMES; NC; FESSY/COURTESY I.M.A.; ETTORE SOTTSASS

In Recent Years The Price Of Art Has Skyrocketed. With One Exception. The 1990 Jaguar XJ6: $39,700.



*Manufacturer's suggested retail price, excluding dealer preparation, transportation, license and taxes. Actual retail prices are set by the dealer and may vary.

It is said that fine art rewards the senses and moves the soul. The beauty and power of the 1990 Jaguar XJ6 will surely do both. And at $39,700*, it will reward yet another sense. Your sense of value.

With beauty of form and motion, the XJ6 could only have been produced by a company with a fifty-year history of building one classic automobile after another. Its sleek lines, wide powerful stance and elegantly sculpted grille are uniquely Jaguar.

Inside, the XJ6 entices you with seating faced in hand-tailored, supple leather. The luster of figured walnut adds a warm glow to the luxurious interior.

You'll find the XJ6 is also quite adept in the performing arts as well. For 1990, it has a larger, more powerful 4-liter engine and a new, electronically controlled, automatic transmission that features a "sport" mode for more spirited response.

We suggest you test the capabilities of the Jaguar XJ6 for yourself. For the name of your nearest dealer, call 1-800-4-JAGUAR. At $39,700, we think you'll find the XJ6 is a work of art that will truly move you.

JAGUAR

A BLENDING OF ART AND MACHINE

formed by the pluralistic outlook into ethnographic artifacts: more than one observer has noted the resemblance between Ralph Lauren's model rooms—Log Cabin, Thoroughbred, Jamaica, Safari—and museum of natural history tableaux.

On one level, the use of other cultures for design ideas may be scarcely more complicated than deciding whether to dine out on sushi or couscous. But for some, cross-cultural design raises complex issues of ethics and identity. Is intellectual tourism culturally enriching, or does it threaten to reduce everything to the blandness of a Marriott Hotel? Where is the line that divides connoisseurship from exploitation? What is the responsibility of the writer whose book on ethnic designs whets an appetite for consumption that threatens the integrity of the source of those designs?

Inevitably we look to anthropology for guidance in answering such questions. Yet, as James Clifford points out in *The Predicament of Culture,* a book that has made an enormous impact on the thinking of contemporary artists, anthropology is itself affected by the crisis in Western authority. Clifford observes that "no sovereign scientific method or ethical stance can guarantee the truth" of the images we form of other cultures.

Cross-cultural design, then, may be a symptom of identity crisis, but it also offers the opportunity to refashion our identity. What are the alternatives? To insulate ourselves in a nostalgic world of Classical columns and American flags (or the "progressive" counterpart of this vision, the pop consumer landscape)? Or another form of escape: the continued attempt to transcend history in the serene white cube of Modernism (and its inventive counterpart, the mission into outer space)? I suspect that design in the years ahead will oscillate between these three positions—chauvinism, transcendence, and global tourism—and that the last of these options offers the most hopeful prospect. Who knows about that column of air?

For many designers the seat of choice will be aloft in an airliner, looking out for new perspectives on the world. ▲



Ribbons & Roses, a Victorian pattern just a century ahead of its time. Deep rich colors counterpointed by the dazzling whiteness of Fine Bone China. The style, the shape, the look could only be Spode. At fine stores including Geary's, Beverly Hills; The Gift & Art Shop, Memphis; Hoagland's, Stamford; Shreve, Crump & Low, Boston; Strawbridge & Clothier, Philadelphia. Spode, Forty One Madison, New York 10010.

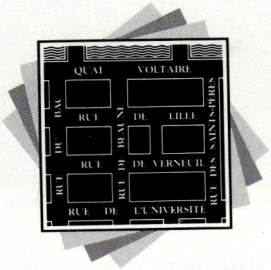
BY APPOINTMENT TO HER MAJESTY QUEEN ELIZABETH II MANUFACTURERS OF CHINA

Spode

Invest in the Original

A PARIS
LE QUARTIER DES ANTIQUAIRES

Carré Rive Gauche



LES 5 JOURS
DE L'OBJET EXTRAORDINAIRE

May 10th to 14th, 1990
from 11 am to 10 pm, Sunday included

Information : (1) 47.03.44.89
in collaboration with :

Nordstern Assurances

Banque Commerciale Privée

CONNAISSANCE des Arts

CHAMPAGNE POMMERY REIMS · FRANCE

AZYGOS



Look what we made for dinner.

If you'd like Queen Anne, Duncan Phyfe
or Jay Spectre at your table, they're available from Century Furniture.
Altogether, in fact, we offer 160 different styles of dining chairs and 65 impeccable finishes.
Including several faithful reproductions
from the collections of the Smithsonian Institution and British National Trust.
So why not call 1-800-852-5552 for more information,
or for the name of a store near you selling Century Furniture.
After all, nothing contributes more to a good dinner than the right company.

Century Furniture

Homing Instincts

A novelist is torn between her desire to save everything—or throw it all away

BY MONA SIMPSON



Mona Simpson in her New York apartment, left. Below left: Her study offers distractions in the form of a Victorian découpage screen, a 1920s wicker chaise longue, and a wall of books. Simpson wrote parts of her first novel, *Anywhere But Here*, on the vintage typewriter.

Sentimentality skips a generation. Though I was not born until 1957, I am fully versed in what was lost and stolen from me by two antiquers in Green Bay, Wisconsin, before World War II. Is every family like this? Surely upright midwestern families are. My great-grandmother Hattie Ziegler relinquished the German grand piano with its cherished stool and other pieces of legendary beauty and fantastical value to the nice-acting young couple—recently married, they told her—who were not that at all but antiquers who turned the merchandise around at Milwaukee auction houses for hundreds of times what they paid.



Hattie Ziegler at the time was very old, nearly hairless, and cane-walking. She was a fierce woman who disliked children, and so it is not altogether impossible that she gave the heirlooms away for spite. That was the sort of thing that would have given her a chuckle: her children crossing over themselves deploring the devious antiquers, lamenting the valuables they'd lost.

I find all of this a bit difficult to believe. The one picture I own of Hattie Ziegler shows her sweeping the handmade-looking porch of a saltbox house. A raked dirt lawn starts just under her sturdy shoe-clad foot. Her husband was a welder. That a grand piano existed at all in that house seems to me a kind of miracle. Hattie Ziegler was known, however, to have good taste. "She knew just where to hang a picture on the wall," my grandmother said. In the 1880s, the time Hattie and her husband came to Wisconsin, no such thing as a decorator existed in the town of Green Bay. We assume that Hattie knew instinctively how to make a home. Hattie Ziegler grew up in Europe, and we believe she had absorbed some aesthetic there, having to do with the clean symmetrical quality of framed paintings hanging in art museums. (Green Bay had a museum but it was the dusty variety, full of dioramas of Indians and French settlers making peace on our own Fox River.)

Although their annual income probably never exceeded $20,000 in the 1940s and '50s, my grandparents hired a decorator when they built their house. They were middle middle class even in Green Bay, their living coming from mink, a small photoengraving concern, and the rents from one run-down house and two filling stations, collected by hand. My grandmother, deprived of her family things, planned for elaborate storage compartments even before she owned a house. Houses had a different meaning then. When you bought your land in Green Bay, Wisconsin, in the years after the war, it meant you saw and measured and often built the rooms you would live and die in.

"Now everybody who can't make a living doing something else is a decorator here in Green Bay," my best hometown chronicler tells me, "but in those days, you could count the number of decorators on your thumb." His name was Mr. Jebo. Employed by the largest department store, Brigges—where he also did the Christmas windows—Mr. Jebo was tolerated as an eccentric. He was the one who decorated the Brigges' house, the largest in town, architect-built. (This was unheard of, the architect being

FROM TOP: MARY ELLEN MARK LIBRARY; DAVID FRAZIER

©1990 Giorgio. All rights reserved. RED, RED and Design, Giorgio Beverly Hills, and Giorgio and (rev) Design are trademarks or registered trademarks, with the U.S.P.T.O. and may be pending or registered in countries foreign to the USA

RED

Nothing so soft was ever so exciting.



The subtle new sensation from Giorgio Beverly Hills.

AVAILABLE AT OUR BEVERLY HILLS AND NEW YORK BOUTIQUES AND SELECT STORES.
TO ORDER, CALL 1-800-GIORGIO ANYTIME.

GIORGIO
Beverly Hills

brought up from Madison.) Since Mr. Jebo decorated every decent middle-class house in Green Bay, he called his style eclectic. They told him what they wanted, and he arranged the this and that, the curtains, the colors, and so forth. In the thirties it was Gary Cooper and Claudette Colbert's Paris apartment that my grandmother wanted to copy, but she didn't yet have the house.

By the time she called Mr. Jebo for a consultation, my grandmother's models were houses she had seen in *Adam's Rib* and *Mildred Pierce,* three times each. No matter if the looks she wanted belonged to New York apartments, skyline filtering in from the curtained windows, Mr. Jebo was an artist. "That's what you have me for," he'd say. "Don't worry."



A checkerboard floor offsets a marble-topped garden table and aluminum café chairs in Simpson's kitchen, below.

For me the word "decorating" has always evoked the idea of a cake, not a house

My grandmother's house, once finished, showed an opulent front door that was never used, which led to a small hallway, a coat closet containing only empty hangers, and the card table that was pulled out the same one night a month the front door was opened and the hangers employed. This was a formal affair. The card table and card chairs were extracted from the still, cool, male-smelling front closet, a cloth was borrowed from one of the many storage drawers upstairs, and although it had been ironed before its descent into the drawer, now it was ironed again. Eclair puffs, baked, cooled, and poised, cream whipped, a tin of strawberries thawed the night before in the sink was poured into a bowl, and still there was time. We stood in the living room pulling back the floor-length gray curtains looking for the cars to come. We never started eating or drinking ourselves. In *Adam's Rib,* Hepburn and Tracy had a chandelier in their dining room. My grandmother always wanted a chandelier, but she never could quite do it; it didn't seem like herself. This was a source of great contention between her and Mr. Jebo. "Oh, go ahead, Irene, live a little," he'd say. My grandmother would blush. The ceilings went high enough, Mr. Jebo had seen to that. My grandmother was like a woman who just couldn't wear a red dress, no matter what.

The rest of us entered through the kitchen, a sensible room with a built-in ironing board, a mangle, and a central table of the sort you can now buy in SoHo—chrome and Formica, with yellow vinyl-covered chairs.

It was a different life. The house had one phone and one bathroom. The basement was the man's domain. My grandfather assumed control down there and was allowed his own sessions with Mr. Jebo. Thus the Polynesian bar, built in the mid fifties, replete with imported hanging coconuts, a scalloped curved bar, different-colored pastel lights, and all manner of fancy cocktail shakers and glasses, which, by the time I played there, were laced with thick cobwebs. My grandfather had been to Florida but had never seen the Pacific. The floor checkerboarded two tones of linoleum; there was a game table, a gramophone, and a huge stuffed marlin I've always wanted for my own apartment. When my dear Aunt Ruth tried to pack it for me, it fell apart in her hands. I could never decide whether my grandfather was more influenced by *From Here to Eternity* or the Copacabana.

The living room upstairs held elegant

DAVID FRAZIER

BY TOMORROW MORNING...
YOU WON'T BELIEVE YOUR EYES

EYE LIFT
Corrective Eye Complex
from CHANEL Research Laboratories
effectively reduces the appearance
of puffiness and dark under-eye circles.

The remarkable formula,*
fortified with our exclusive complex
of protein and soothing plant extracts,
treats vulnerable skin so it feels
firmer, more taut, more resilient;
looks fresher and younger.

Micro-capsules release
fresh, potent concentrations of
Vitamin E, soothing and calming
delicate skin. Easily absorbed without
rubbing: no stretching sensitive skin.
And it's totally oil-free.

Nearly 70% of EYE LIFT users
tested saw a dramatic
improvement after use.
You *must* see for yourself!

*Patent pending.
Ophthalmologist-tested.
Dermatologist-tested.



© 1995 CHANEL INC. CHANEL EYE LIFT

CHANEL

INTRODUCES

EYE LIFT

TO COUNTERACT THE LOOK OF PUFFINESS AND UNDER-EYE CIRCLES.

grays and the TV, a centerpiece locked away in a mahogany cabinet. A certain inlaid table sat in the living room, too, covered with glass. It was a game table from my father's family in the Middle East. Since they'd built the house themselves, the rooms were replete with closets. The closet to the den held the family's many minks, some with feet and eyes.

My grandmother's own nuptial bedroom, on the first floor, was the simplest room in the house. There was no carpet but a thin planked wood floor she swept daily. The bed had a headboard, no footboard, a plain white chenille spread that covered layers of quilts she'd made herself with her own and her children's old dresses. (Nothing was ever thrown out.) The sheets and pillowcases were edged in her own handmade lace, all cotton, and washed and ironed weekly down in the basement where they arrived via the hall laundry chute. On the second story, however, her daughters lived in luxury. My mother grew up with white-painted French desks and dressers and matching green and white striped polished-cotton bedspreads, custom-made under Mr. Jebo's supervision. Their rooms, with sixteen built-in drawers and four walk-in closets combined, spread as large as the whole house below.

My mother did not hire Mr. Jebo or any other decorator. She didn't feel she needed them. She was Wisconsin chic. She created, not followed, the styles. She rejected the fully stocked, TV tray laden, comfortable house she'd grown up in. Her own taste veered more toward that of *How to Marry a Millionaire,* after Lauren Bacall sells off the furniture. My mother never minded empty rooms. She was a perfectionist.

My mother believed she started white walls. Literally. "I did the first white room," she'll say, "and now they're all doing it. Look in the magazines. Remember Fossums?" The Fossums were the family who rented us the second story of their house as an apartment. My mother, at the time, put her many suitors to work painting the place stark white. She enlisted spinsters she'd known forever (they were the same spinsters Mr. Jebo employed; everyone in Green Bay knew who could sew) to slipcover old chairs and a sofa she'd inherited. Her taste was severe, clean, full of rare palms that required humidifiers.

My bedroom opened onto an unfinished slant-walled closet, which my mother transformed into a playroom. For wallpaper, she stapled children's book jackets she'd begged from another spinster (the librarian Marion Werth) on every inch of wall. For a long time I asked for the books and couldn't believe they weren't hidden somewhere in the house. My mother is known, in her family, for her fickleness. The family white china she had to have five years earlier was nowhere to be found when her mother and sister visited. She, like her grandmother, was able to get rid of things. That ability is a kind of gift. "She doesn't have that anymore," my grandmother and aunt would say, sadly, re-

Nobody has the Carlton Combination.

1.
Lowest tar.
Lowest nicotine.



1 mg. tar
0.1 mg. nic.

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

signed, shaking their heads. "I guess she sold it. If only she had told us. I would have loved to have it."

Unlike so many people in families who say, "If only we still had the . . ."—I still do. My mother's teenage polished-cotton green and white striped bedspreads (made with a workmanship that only middle-aged virgins could bestow) wait in a dress box in my closet. My great-grandmother's rocker rests in my best college friend's California den, until I move home or move it here, whichever comes first. The inlaid game table from my father's family waits, glass covered as it always has been, in my living room, for someone to learn backgammon. What are all these objects waiting for? A big house? More likely, they're waiting for a place with more storage. For me the word "decorating" has always evoked the idea of a cake, not a house, but if I were to hire Mr. Jebo, I would ask him to replicate the lodgy, vaguely Frank Lloyd Wrightish house under Mount Rushmore in *North by Northwest*. All those beautiful wooden built-in closets.

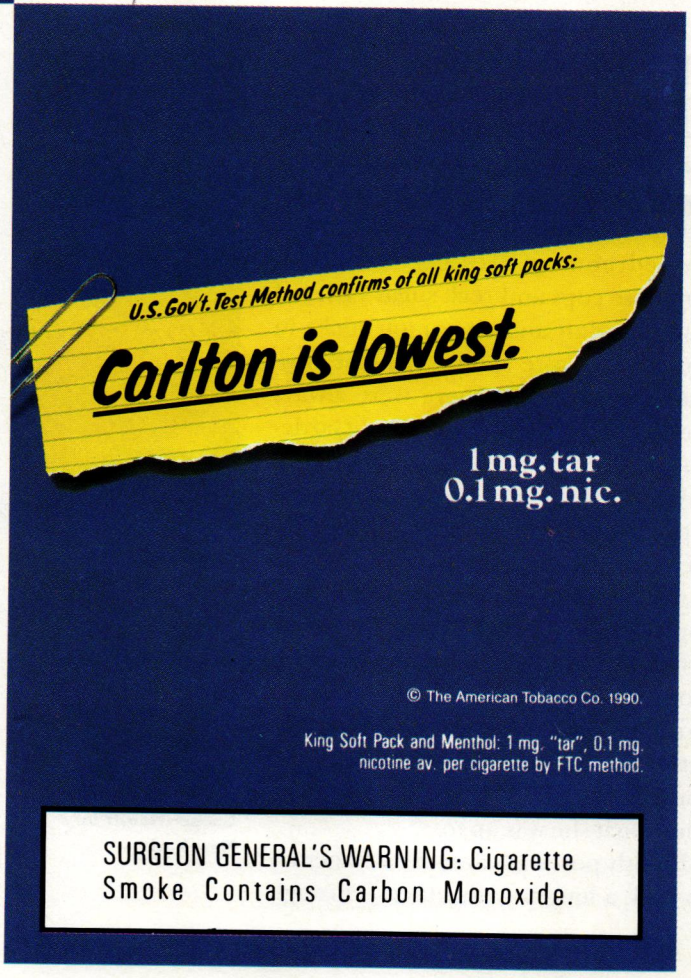
When I moved to New York to go to graduate school in 1981, I was 24 years old. I had $3,000 in the bank (the proceeds from a gas station my grandmother had owned). I spent $1,000 of it moving. What exactly? Some people would say junk. I would say family things. Some are in use. The cotton sheets and pillowcases, edged in lace, are on my bed, used now, almost worn out, unironed. "Even gay men don't iron anymore," I once told my grandmother. "I don't like to hear such talk," she said, "they can't help it."

My best friend, Laura, crocheted me an afghan when I moved to New York. Ben and Margo (keepers of the rocker) sent me a quilt they'd made. My friend Allan, a genius antiquer, has given me a cardboard horse, now hanging in my study. My niece's artwork, on a scalloped restaurant place mat, sasses back over the old typewriter. My study houses a collection of pinned butterflies and a Victorian screen full of birds and butterflies to somewhat mollify me for the parrot I'd like to own but am gone too much to take care of. I used to be a potter, so I buy beautiful pottery wherever I see it. The vase from the Amsterdam Avenue flea market. The bowls from the Midwest. The pitcher from Peru.

My problem is, though I could never throw these things away, I like plain walls. You wouldn't know, looking at my apartment, that my closets are jammed with objects half a century old from Green Bay, Wisconsin. Zen beads hang over my bed (bought from the side of the road, upstate) to remind me that too many attachments block the way.

I buy beeswax candlesticks by the dozen from a hippie massage/sushi/hot tub corner in Palo Alto. I found three unmatching silverish candlesticks at a flea market (the family things that wind their way to you are never exactly those you need). And tonight, three friends ringed around my table in the bare kitchen, I will light the candles and we'll eat with the window open in the darkening room. ▲







A Fragile Bouquet

The bloom is still on Royal Copenhagen porcelain after more than two centuries

BY CELIA MCGEE

Joan Didion recently described, as only Joan Didion can, life in Los Angeles in the early sixties among the city's rigorously social ancien régime. "Women left the table after dessert, and had coffee upstairs, isolated in the bedroom or dressing room with demitasse cups and rock sugar ordered from London and cinnamon sticks in lieu of demitasse spoons. On the hostess's dressing table there were always very large bottles of Fracas and Gardenia and Tuberose. The dessert that preceded this retreat (a soufflé or mousse with raspberry sauce) was inflexibly served on Flora Danica plates."

Anciens régimes everywhere still harbor this taste for Flora Danica. Just ask Brooke Astor. Or Nan Kempner. Or, in Houston, Mrs. Denton Cooley. Diana Vreeland served up her imperious chic within the pattern's extravagant gold borders. At $1,000 a dinner plate she knew what she was up to.

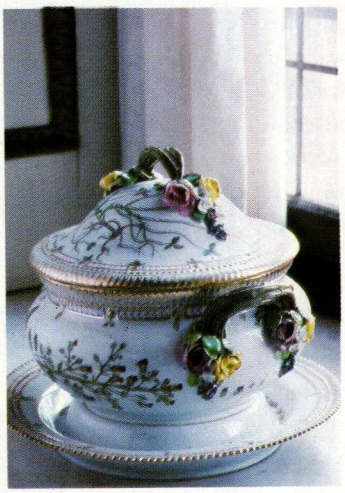
Danish porcelain and the aristocracy go back a long way together. Through September 2, New York's Cooper-Hewitt Museum is presenting "Flora Danica and the Danish Porcelain Tradition," an exhibition that celebrates the Royal Copenhagen Porcelain Manufactory established in 1775 by Dowager Queen Juliane Marie, a formidable woman known for her appreciation of fine china and knack for trumping her court rivals at masked balls. The original 1,802-piece Flora Danica service was commissioned in 1790 as a gift, tradition has it, for Catherine the Great. The empress died before it was completed, and it found a home instead with mad King Christian VII at Rosenborg Palace, where it was stored on specially constructed shelves in the turquoise and mother-of-pearl inlaid Lacquered Room. Used at royal birthdays and weddings, visits by foreign monarchs, and state occasions, and abused during royal food fights, it remained the only set in existence until production was resumed with a wedding service upon Princess Alexandra's betrothal to the prince of Wales in 1862.

At Rosenborg Palace a plate, left, c. 1790, is set against a page from the 18th-century *Flora Danica* encyclopedia.



Detail of a delicately rendered purple loosestrife.

Flora Danica is sprigged, entwined, circled, and festooned with botanical designs borrowed from the great *Flora Danica* encyclopedia of Danish plants, mosses, and fungi first published in 1761. Whenever necessary, the motifs were checked for accuracy against live specimens brought by messenger from the Copenhagen Botanical Garden. Sculpted posies drip in Rococo profusion from lids and handles; lacework vines wend their way up the sides of ice bells. This is the kind of china Watteau's picnickers might have taken into the woods if they had visited Denmark on one of its endless summer days.



Strawberry clover and figwort festoon a tureen, above, c. 1790, from the original 1,802-piece Flora Danica service at Rosenborg Palace in Copenhagen, a sampling of which can be seen at the Cooper-Hewitt in New York.

The Scandinavian aesthetic of transforming the natural world into an art that would keep even the coldest climate in perpetual bloom also applies to Royal Copenhagen's blue and white wares. The fluted Immortelle pattern of stylized blue flowers got its start among the design intrigues and patent warfare of the late eighteenth century. This was the most intense period of the European quest to uncover the Orient's secret formula for achieving hard-paste porcelain and underglaze firing, a time when alchemists experimented with clay, and porcelain literally fetched its weight in gold. Evoking Chinese gardens and Persian nights, Danish blue-and-white has for two centuries been imitated and coveted throughout the world. Lord Nelson sent Emma, Lady Hamilton some Danish por-

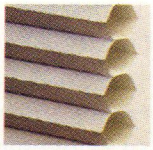


A Royal Copenhagen potpourri vase, c. 1785

ALEXANDRE BAILHACHE

We cover the world's most beautiful views.





The most beautiful views are the work of nature. Like the Brandywine Valley outside this farmhouse in Chadds Ford, Pennsylvania.

Inside, however, the most beautiful views are the work of something else. **Duette® window fashions.**

Only Duette shades have a cellular honeycomb design. This patented construction and its unique advantages cannot be duplicated.

Duette shades cover windows of virtually any shape or size in one flawless expanse unmarred by seams, holes or visible cords.

They're also highly energy efficient, incredibly easy to maintain, and so durable they'll retain their pleats permanently. So their beauty will never spoil.

Of course, everyone has a different view about what's beautiful. Which brings us to another advantage of the Duette construction. You can choose from a spectrum of luxurious colors inside, while a neutral white always faces outside. And our soft fabrics come in a choice of pleat sizes and varying degrees of light transmission... sheer, translucent and blackout.

So, no matter what your view may be, you'll never have to look beyond Duette window fashions.

For a free brochure, fabric sample and the name of your nearest Duette dealer, call 1-800-32-STYLE ext. 500. Or write: Hunter Douglas Window Fashions, P.O. Box 308 Dept. 500, Mt. Olive, NJ 07828.

HunterDouglas

DUETTE®

© 1990 Hunter Douglas, Inc. Patented in the U.S. and foreign countries.

celain after the Battle of Copenhagen: "I know you have a valuable collection of china. . . . It will bring to your recollection that here your friend Nelson fought and conquered."

When Arts and Crafts, Japonisme, and Art Nouveau came to Denmark toward the end of the last century, nature again complied. Birds, fish, and flowering branches were dispersed in fashionable asymmetry over porcelain and art pottery; handles and knobs metamorphosed into insects; and scenic views curved around vases with twists worthy of Gallé. Art Deco streamlined nature into more abstract forms that would eventually evolve into the highly simplified lines of Danish-modern tea sets, coffeepots, and serving pieces.

Yet in a land of Norse myths and the fairy tales of Hans Christian Andersen, Royal Copenhagen's designers have never stopped short of the fabulous. Their figures have stepped out of Greek legends, Danish folktales, and Andersen's stories. They have painted expansive seascapes out of which the Little Mermaid could any minute emerge. The mythological Mother of the Sea, a large figural group made by the Royal Copenhagen offshoot Bing & Grøndahl, was a leading attraction in Paris at the 1925 Exposition Internationale des Arts Décoratifs et Industriels from which the term Art Deco was coined.

In the parklike setting of Royal Copenhagen's 1880s factory complex—which now includes Bing & Grøndahl, Georg Jensen Silversmiths, and the Holmegaard Glassworks—the weave of nature and fantasy, tradition and innovation, luxury trade and industrial design is an ongoing concern. Row upon row of the company's 450 porcelain painters sit, two to a table, working silently and sipping tea from Royal Copenhagen cups. Most of the painters are women. Denmark's upper classes once sent their otherwise idle daughters here to learn an art considered so prestigious that the girls arrived with their own paintbrushes. They entered through tall gates bearing the Royal Copenhagen logo of a golden crown. It still catches the light on sunny days. ▲

MICHAEL CRAIG



OUR NEW AMERICAN ORIGINALS ARE MADE UNDER THE WATCHFUL EYE AND THE STEADY HAND OF PERFECTIONISTS. WE PROUDLY FASHION, IN LIMITED QUANTITIES, UNIQUE FURNISHINGS OF THE HIGHEST QUALITY.



TO THOSE WHO APPRECIATE THE BEST, TO THOSE WHO CAN ACCEPT NO LESS, WE OFFER THE OPPORTUNITY TO INVEST IN EXCELLENCE WHICH WILL ENDURE.

M.Craig & Company
CABINETMAKERS
911 LADY STREET COLUMBIA, SOUTH CAROLINA 29201 803·254·5994

ATLANTA, *Bob Collins* • COLUMBIA, HIGH POINT, *M. Craig & Company*
DALLAS, *George Cameron Nash* • DANIA, *Carriage House, Inc.* • LOS ANGELES, *Frederic Burns*
SAN DIEGO, *Designers Showcase* • SAN FRANCISCO, *Neville Nowell Designs LTD*
WASHINGTON DC, *The Rist Corporation*

Noritake



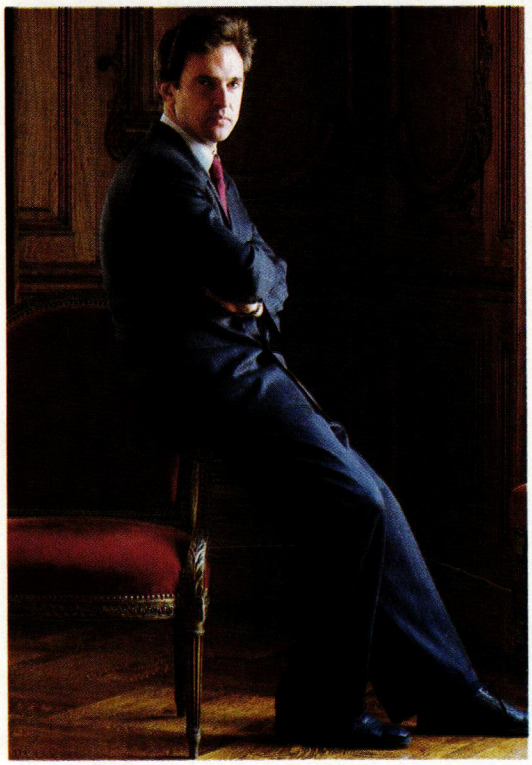
Pacific Majesty White Bone China
Masters Full Lead Crystal

See all the beautiful Noritake patterns at finer stores, or send $1 for color brochure to: Noritake, Dept. HGM '90, 1538 Merchandise Mart, Chicago, IL 60654.
For help ordering any Noritake pattern write: Noritake Service Center, P.O. Box 3240, Chicago, IL 60654.
Or call TOLL FREE 1-800-562-1991.

What Makes Kirk Varnedoe Modern?

MOMA's young star shakes the museum's philosophical foundations

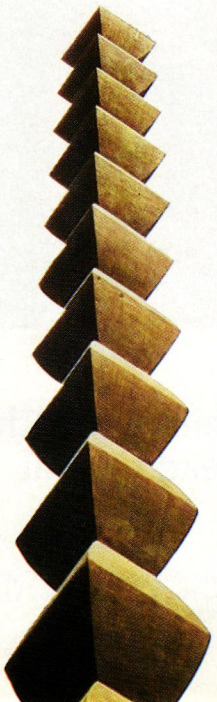
BY DEBORAH SOLOMON



Kirk Varnedoe, right. Repetition of forms unites seemingly different works shown in his book. Examples include, below, detail of Muybridge's *Horse Trotting* and Brancusi's *Endless Column*, below right.



NO ONE IN THE museum world commands more interest than Kirk Varnedoe. Two years ago he landed the most coveted job in his field when he became director of painting and sculpture at New York's Museum of Modern Art. A professor of art history, Varnedoe possesses quite a résumé; he may be the only person who can claim to have received a MacArthur "genius" grant and, in a show of less brilliance, modeled a sports jacket in an ad for Barney's. If Varnedoe represents a new breed of art historian, his appointment marks a new era at the museum. He arrived at a time when artist-rebels from Gauguin to Picasso to Pollock had long been accepted as old masters, and it was unclear how MOMA would proceed now that Modernism was mainstream. Would the museum become a mere historical repository? Or would it continue as a vital force on the contemporary scene? How would Captain Kirk guide the spaceship Modern into the Postmodern age?



It was assumed from the beginning that Varnedoe would bring some new ideas to the museum. Yet I'm not sure anyone could have been prepared for the alarmingly subversive thrust of those ideas as they've now been revealed in his latest book on twentieth-century art. **A Fine Disregard: What Makes Modern Art Modern** (Abrams, $39.95) is a deliberately provocative study that sets out to show that virtually every explanation surrounding Modern art is dated, misguided, or simply wrong. Varnedoe, to be sure, isn't the first to call for new approaches to the way we look at twentieth-century art. And he isn't alone in arguing that the Modern movement is far more complicated than its more doctrinaire champions are willing to concede. Yet he is the first to propound such views within the Museum of Modern Art, which in its distinguished sixty-year history has helped define and defend many of the ideals Varnedoe is now debunking.

How should the story of Modern art be told? For years two basic approaches have prevailed. The standard one treats the Modern movement as a heroic repudiation of tradition—a leap out of age-old naturalism into the brave new forms of abstraction. The formalist approach, by contrast, analyzes art since Cézanne as a process of reduction, a stripping away of illusion, symbolism, and anything else that might interfere with art's essential identity as shapes and colors on a flat plane. Varnedoe snidely refers to this approach—the work of the great critic Clement Greenberg—as the Road to Flatness. It's a road he wants to get us off. Which isn't to say he wants to put us on another road. He'd rather leave us in the woods, where the view may be a bit unclear but at least we're away from the doctrines and the dogmas.

Instead of providing an overview of Modern art, Varnedoe's book is essentially a collection of essays focused on broad themes that he feels go to the heart of his subject. The strongest essay in his book, "Fragmentation and Repetition," tries to show that the repetition of identical forms is a fundamental feature of Modern art. When the author juxtaposes Andy Warhol and Auguste Rodin, both of whom recycled the same images and forms again and again, he makes a nifty point about the machine-age spirit that connects artists as dissimilar as these. The essay leaves one a little irritated for raising more questions than it answers (one wonders, for instance, how Varnedoe would distinguish the repetition of forms on the Parthenon frieze from more modern examples), but that is a feeling that intelligent writing often arouses.

In Varnedoe's weaker essays, his comparisons can feel strained. The book's last chapter, which traces the development of the "overhead" view in Modern art, is particularly problematic. It begins with a discussion of Gustave Caillebotte's *Boulevard Seen from Above* (1882) and ends about seven-

CLOCKWISE FROM TOP LEFT: TIMOTHY GREENFIELD-SANDERS; COURTESY HARRY N. ABRAMS (2)



Imagine the pleasure of your perfume all around you, in the bath, softening your skin, with you through the day, in the air... everywhere.

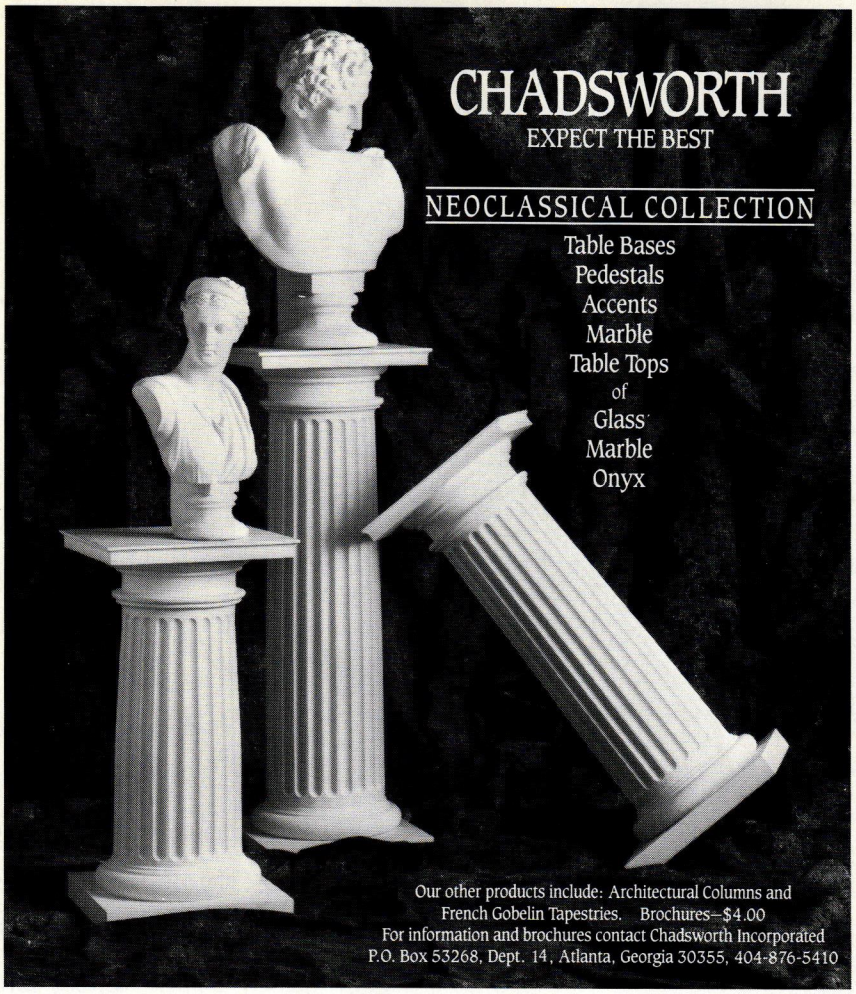
In Body Lotion, Body Creme, Body Powder & Talc, Body Shampoo, Bath Essence & Perfumed Soap, LES VOLUPTES DU BAIN will gently cleanse, soften, caress and perfume your body with Shalimar from head to toe.

SHALIMAR



GUERLAIN
PARIS

Call the
Guerlain Boutique-By-Mail
for more information:
1-800-882-8820.





Our upholstery is styled for you by your designer. But the quality comes from Dapha. The COM manufacturer famous for the finest, handcrafted detail and superior comfort. Ask your designer for the best. Ask for Dapha. Definitely. Only to professionals.

Lifetime Guarantee. 14-Day Premium Availability.

DAPHA, Ltd.

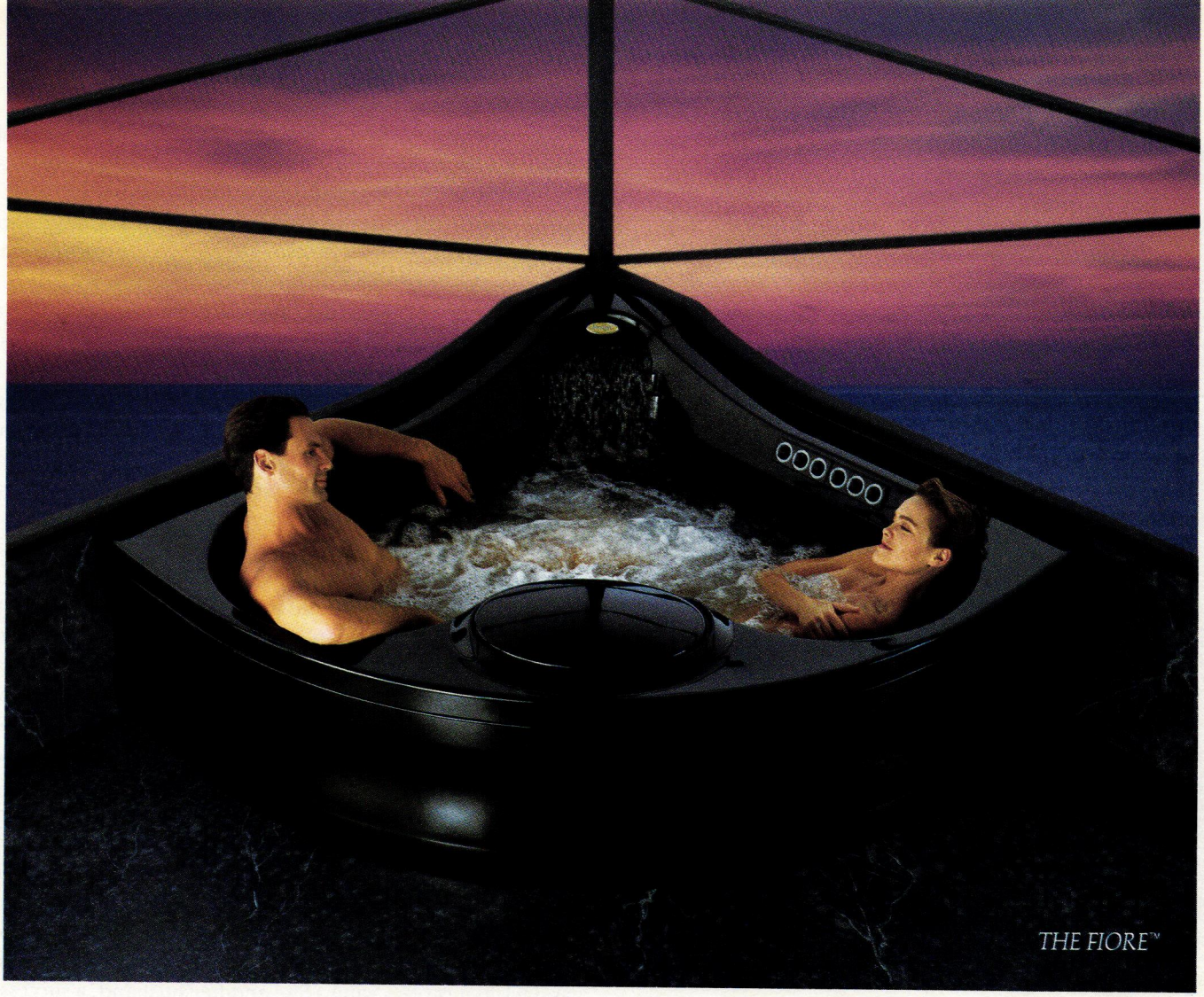
P.O. Box 1584, High Point, NC 27261
In NC: 919-889-3312 • Outside NC: 1-800-334-7396

©Dapha, Ltd., 1990

ty years later in a barn in East Hampton with Jackson Pollock looking down at a piece of canvas he's placed on the floor. The implication is that seeing things from above is fundamental to the modern age, the age of the airplane and the skyscraper. This may sound like an interesting point, but it leaves the paintings under discussion exactly where we found them, pictures that remain mere illustrations of theory until their aesthetic meaning can be explained.

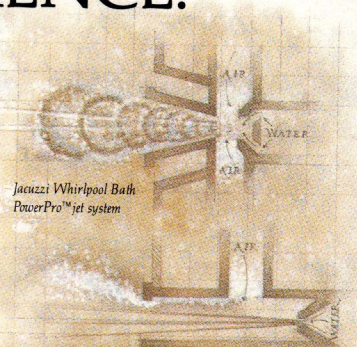
And that, alas, is a recurring problem in Varnedoe's book. Eventually we begin to feel that the pictures he's discussing are a mere pretext and that his true subject is the fashioning of his own ideas. His approach is the opposite of that of Alfred Barr, the legendary founding director of the museum, who was personally acquainted with many of the leaders of Modern art and wrote about their work with a humility and deference altogether lacking in more recent scholarship. It never would have occurred to Barr to pair Rodin with Warhol or Caillebotte with Pollock because it never would have occurred to him to offer jazzed-up theories in the place of sound historical analysis.

Varnedoe is the consummate Postmodern scholar. Like the Postmodern architect who happily jumbles forms regardless of their content, he has a mix-and-match approach to history that denies the existence of a coherent past. He says early on in his book that he's bothered by the notion of Modern art as a "march of progress," an exalted quest for all things truthful and pure. He'd rather have us think about art as what he calls "serious play." Play? It's a word we hear quite often nowadays, particularly in academic circles, where it's become fashionable to mock the high seriousness that always surrounded the Modern movement. (If high art is being dragged down, kitsch is being lifted up, as we're sure to see when Varnedoe's show "High and Low: Modern Art and Popular Culture" opens at MOMA this fall.) That's the irony of his thinking. He's so intent on purging art history of doctrines that he can't see how his own approach has become one. ▲



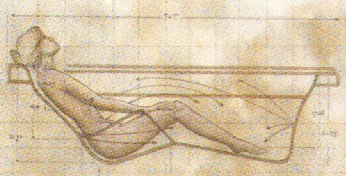
JACUZZI.®
YOU DESERVE THE EXPERIENCE.

A Jacuzzi® whirlpool bath feels like no other, because it's made like no other. As the originator of the first whirlpool bath, Jacuzzi has more experience designing, building and perfecting whirlpool products than anyone else. ❧ At the heart of it all is the PowerPro™ jet system. Our unique patented jet design creates a high volume blend of air and water, perfectly balanced to give you the most comfortable and satisfying whirlpool experience available. ❧ Our baths are designed with your comfort in mind. This "human engineering" approach means that every element of our design, from the convenience of finger-tip controls to the therapeutic placement of jets, works together for your ultimate satisfaction. ❧ For more information, or for an authorized Jacuzzi Whirlpool Bath dealer near you, call toll free 1-800-227-0710. In California call 1-800-227-0991.



Jacuzzi Whirlpool Bath PowerPro™ jet system

Competitive whirlpool jet systems



JACUZZI WHIRLPOOL BATH

© 1989 Jacuzzi Inc.

Jacuzzi WHIRLPOOL BATH



Sweets from Sugar Hill

Rich desserts satisfy a craving for the treats of family gatherings

BY GENE HOVIS

Moist Grand Marnier cake is the sweet table's premier attraction.

Fashions in food are as fickle as fashions in clothes or anything else. Today it's pasta and fresh vegetables instead of steak and mashed potatoes, and a few miles of jogging has replaced hours of lolling in the sun, but the universal passion for sinful cakes, cookies, and pastries remains a constant. As a self-ordained charter member of the Sweet Tooth Club—the first thing I do in a restaurant is examine the dessert display—I have dedicated myself to nourishing that passion. What better way, then, to entertain your guests than with a sweet table? As you'll have no trouble figuring out, a sweet table is laden with a variety of mouth-watering, eye-filling delights to seduce the weak-willed and lead calorie counters astray. It's a lovely way to celebrate an informal afternoon wedding, shower, or graduation, and it provides the perfect refreshment for an evening of cards and camaraderie with a few friends.

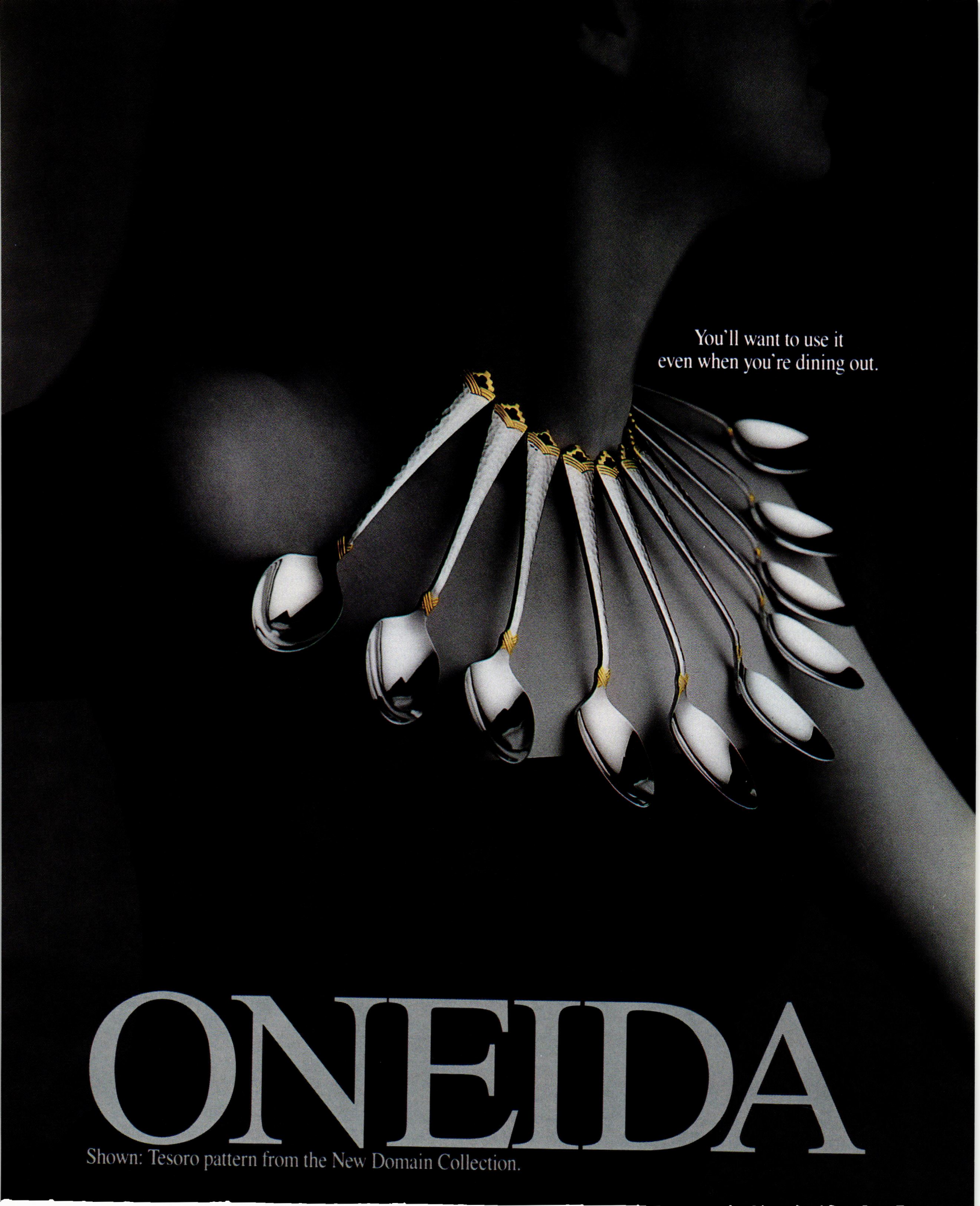
The history of the sweet table dates back to seventeenth-century Vienna when the Turks first introduced Austrians to the wonders of coffee exported from their own country. The Viennese took an immediate liking to the hot black beverage, and coffeehouses sprang up all over the city. It became customary for hosts to offer their guests a choice of delicious pastries arranged neatly on a table as a sweet complement to the bitter drink. Later, from Germany came the tradition of Kaffeeklatsch, a social gathering for conversation and gossip over dessert and coffee. Today, many business, political, and philanthropic groups use the Kaffeeklatsch as a backdrop for functions and meetings; the display may not be as lavish as the sweet table, but the principle is the same.

My earliest encounter with a sweet table was at the home of my favorite aunt, a lady with the unlikely name of Social Ledbetter, or Aunt Soche for short. Most families seem to have one member with something special that sets that person apart from all the others, whether it's looks, talent, or brains. In our family Aunt Soche was the beautiful one—tall, slim, and graceful with lovely gray eyes, satiny deep-olive skin, fine aquiline features, and black hair. (I might add that she was not one to go gently into the night. In her advanced years, when all her friends had gone gray, Aunt Soche's hair was still as dark as a raven's wing.) She and her husband, a successful real estate developer, lived in a beautifully furnished apartment in the fashionable part of Harlem known as Sugar Hill. One of her biggest pleasures was entertaining, which she did frequently and with great style, even after she was widowed.

Aunt Soche read a cookbook with the same enjoyment that a poetry lover experiences from a cherished volume of poems, and over the years she accumulated a huge well-thumbed library. When it came to marrying ingredients, she had an unerring instinct for which combinations could expect a happy future. She improved every recipe she attempted, stamping each one with her own personal signature. Aunt Soche was particularly fond of making desserts and would often say, "Baking gives a kitchen personality." Perhaps she was right, for I can still vividly recall her spacious kitchen fragrant with the aroma of freshly baked cake and percolating coffee.

Aunt Soche's sweet table usually included a plain cake, her favorite being a moist and light Grand Marnier version flavored with grated orange and lemon rinds and the sweet pungency of the liqueur. Then there were bite-size cheesecakes on a layer of ground pecans and graham cracker crumbs and topped with brandied sour cream; squares of rich butter pastry frosted with tart lemon curd and sprinkled with confectioners' sugar; flaky little crescents made of cream cheese pastry rolled around chopped nuts, brown sugar, and cinnamon; and, of course, a platter of assorted cookies.

MARIA ROBLEDO


You'll want to use it
even when you're dining out.
ONEIDA
Shown: Tesoro pattern from the New Domain Collection.

Fresh fruit makes a healthy addition to a sweet table: wedges of melon or cubes of pineapple are refreshing. Especially nice, if you can find them at the market, are large stemmed strawberries dipped in a kirsch-flavored coating. And a bowl of toasted pecan halves, still hot from the oven, provides guests with a popular little nibble.

In setting up your selection of desserts, use stands and platters of varying heights so that all the food is not at the same level, lending an interesting dimension to the presentation. The joy of entertaining with a sweet table is that everything can be done in advance. Most cakes and cookies freeze nicely and require no last-minute fussing, leaving you plenty of time to bring out your best linens, china, and family heirlooms, all of which will help turn a pleasant occasion into a memorable event.

And here's a final tip. If you're feeling guilty about having made too many trips to the sweet table, keep in mind Aunt Soche's simple philosophy of life: "Eat the best, drink the best, and buy the best. You're only here on vacation, just passing through." Such timeless wisdom comes in handy when you need to justify an extravagance.

GRAND MARNIER CAKE

- 1¼ cups granulated sugar
- 1 cup (2 sticks) butter at room temperature
- 3 large eggs, separated
- ⅓ cup Grand Marnier
- 2½ cups cake flour (not self-rising)
- 1 teaspoon baking powder
- 1 teaspoon baking soda
- 1 cup sour cream
- ½ cup coarsely chopped nuts
- 2 tablespoons grated orange rind
- 1 tablespoon grated lemon rind
- ⅓ cup orange juice, freshly squeezed
- 2 tablespoons granulated sugar
- Confectioners' sugar

Grease a 9-inch tube pan. Line bottom with a circle of wax paper (in which a hole has been cut out at the center to accommodate the tube) and grease it. Lightly dust bottom and sides with breadcrumbs and tap to remove excess. Set aside. Preheat oven to 350°. In a large bowl, cream 1 cup sugar with butter until light and fluffy. Add egg yolks one at a time, beating well. Mix in 1 tablespoon of Grand Marnier. Reserve the rest. Sift together cake flour, baking powder, and baking soda. To the egg mixture, stir in the flour mixture and sour cream alternately in three batches. Mix just until blended. Stir in nuts and grated orange and lemon rinds.

In a medium-size bowl beat egg whites until soft peaks form. Slowly add remaining ¼ cup sugar and continue to beat until stiff and glossy but not dry. Gently fold beaten egg whites into batter until no white streaks remain. Transfer batter into pan and bake in preheated oven 45–50 minutes or until a cake tester inserted in the center comes out dry.

While cake is baking, combine the remaining Grand Marnier, orange juice, and 2 tablespoons sugar in a small saucepan. Bring just under a boil, stirring until the sugar is dissolved. Remove tube pan to wire rack to cool. Prick cake in several places with a fork and spoon half the Grand Marnier syrup over it. Let cool for 1 hour before inverting the pan onto a round platter to unmold. Lift off pan and peel off wax paper. Prick top of cake with a fork and spoon remaining Grand Marnier syrup over it. Let cool completely. Before serving, dust lightly with confectioners' sugar. Serves 12.



Bahamian Registry

CHEESECAKE GEMS

Crust
- ½ cup graham cracker crumbs
- ¼ cup finely chopped nuts
- 1 tablespoon granulated sugar
- 2 tablespoons soft butter

Filling
- 1½ pounds cream cheese
- 1 cup sugar
- 3 large eggs
- 1 tablespoon pure vanilla extract
- Juice and grated rind of 1 lemon

Topping
- 1 cup sour cream
- 2 tablespoons granulated sugar
- ½ teaspoon pure vanilla extract
- 1 tablespoon rum or brandy

Crust. Generously butter and lightly flour three muffin tins 1½ inches in diameter. Chill in refrigerator until ready to use. In a small bowl, combine graham cracker crumbs, nuts, sugar, and soft butter. Mix lightly with your fingertips until combined. Set aside.

Filling. Cut cream cheese into chunks and place in food processor or blender container with sugar. Process or blend 3–4 minutes until smooth. Add eggs, vanilla extract, and juice and grated rind of lemon. Process or blend 7–8 minutes longer, until completely smooth and creamy. There will be about 4 cups.

Topping. In a small bowl, combine all ingredients and mix well. Set aside.

Preheat oven to 350°. Remove chilled muffin tins from refrigerator and place ½ teaspoon crust mixture into the bottom of each cup, pressing down lightly with your thumb. Fill each cup to the top with cream cheese filling. Bake 20 minutes.

Remove tins from oven and let cool for 3 or 4 minutes. Increase oven to 425°. Place a generous ½ teaspoon of sour cream topping in the center of each cheesecake. Return muffin tins to oven and bake about 5 minutes longer or until the edges start to brown slightly. Remove tins from oven, place on rack and cool for 30 minutes. Remove cakes carefully and refrigerate. Allow cakes to warm to room temperature before serving. Makes 36 cakes.

FILLED CRESCENT COOKIES

Pastry
- 1 cup (2 sticks) butter at room temperature
- 8 ounces cream cheese at room temperature
- 2 cups sifted all-purpose flour
- Pinch of salt

Filling
- 1 cup chopped pecans
- 1 tablespoon grated orange rind
- ⅓ cup granulated sugar
- ⅓ cup light brown sugar
- 1 teaspoon ground cinnamon
- Confectioners' sugar

Pastry. Cream together softened butter and cream cheese. Stir in sifted flour and pinch of salt, and blend well to form a dough. Roll into individual balls, about the size of a walnut. Cover with plastic wrap and refrigerate overnight.

Filling. Mix together chopped nuts, orange rind, white and brown sugars, and cinnamon.

On a lightly floured surface, roll out each ball of dough into a circle 3 inches in diameter and about ⅛ inch thick. Place a teaspoon of nut mixture on the upper half of each circle and fold lower half over it, making a half-moon shape. Pinch outside edges together to make a firm seal. Turn down the ends slightly to form a crescent. Place on lightly greased baking sheet (vegetable cooking spray works well) and refrigerate for 1 hour. Preheat oven to 350°. Bake 12–15 minutes or until golden. Remove from oven and, when cool, sprinkle lightly with confectioners' sugar. Makes about 4 dozen.

ALA LUMPUR NEW YORK OSLO PIRAEUS LONDON PAPEETE BORDEAUX SYRACUSE WHITTIER HAMBURG NOVA SCOTIA COZUMEL BANGKOK QUEBEC ST. THOMAS VICTORIA

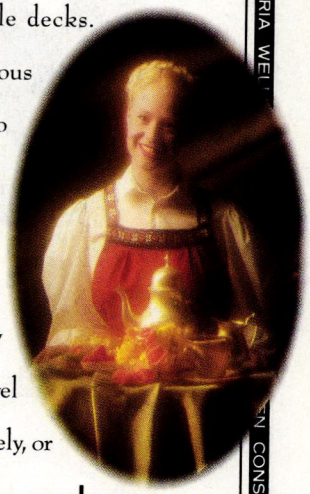
ARRIVING AT THE PROPER STATE OF MIND REQUIRES JUST THE RIGHT VEHICLE.

THERE ARE NO MAPS TO STEER YOU EAST OR WEST. Yet it is possible to get there, and perhaps the best way is by ship.

But not just any ship. It should be one filled with the elegance and little touches that make a vessel worthy of being accorded a coveted five-star-plus rating. We have not just one, but an entire fleet of such remarkable crafts.

Each one of our ships is equipped with candlelit dining rooms that offer unhurried single seating; kitchens where no fewer than 33 European-trained chefs prepare exquisite creations; staterooms where fresh flowers appear magically each morning. Surrounding each vessel are the most spacious, most strollable decks.

At every turn, you'll witness the alert, gracious service that inspired *Travel-Holiday* magazine to vote us Most Courteous Cruise Line for three years running. So in the end, it is not a question of whether you can arrive at the proper state of mind by way of our ships. It is merely a question of how soon you will choose to do so. Your courteous travel agent will be pleased to help you decide immediately, or call us at (800) 426-0821. We look forward to seeing you on board.

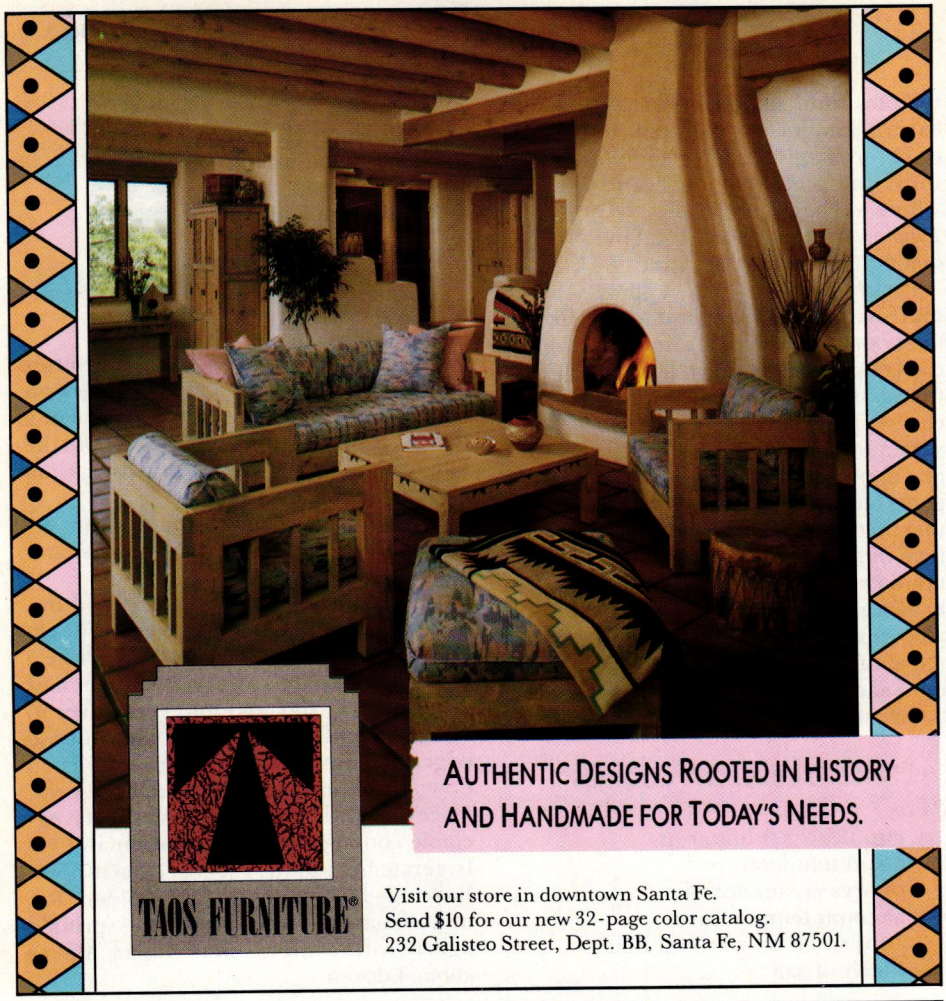


ROYAL VIKING LINE
THE WORLD'S FINEST

TRAVEL HOLIDAY NUMBER ONE CRUISE LINE CONDE NAST TRAVELER

ALDER… ON MAUI PICTON FORT-DE-FRANCE SANTAREM CAPRI SAN BLAS ISLANDS BORA BORA ST. THOMAS BOMBAY SINGAPORE ROME CONSTANTA MACAPA

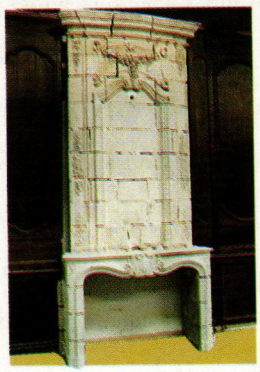
© Royal Viking Line 1990





LIVE IN THE EVERYDAY PAST OF OUR ANCESTORS

Michel ROGER will enable you to see the greatest display ever of fireplaces, doors railings, statues, pits, old floor tiles, fountains, porches, stairs, bowls, etc. PIERRES D'ANTAN, the largest choice of antique materials in FRANCE.



Open seven days a week.
Catalogue available on video cassette (Deposit : 200 FF).

Private helisurface

PIERRES d'ANTAN
Michel Roger

Lieu dit "La Forêt" 78550 HOUDAN - FRANCE
Tél. (1) 30.59.72.77 - Téléfax 30.59.51.13

LEMON BUTTER SQUARES

Pastry
- 2 cups all-purpose flour
- ½ cup sifted confectioners' sugar
- 1 cup (2 sticks) butter, cut into small pieces

Frosting
- 4 eggs at room temperature
- 2 cups superfine sugar
- 6 tablespoons cake flour (not self-rising)
- 1 teaspoon baking powder
- 6 tablespoons fresh lemon juice
- Grated rind of 2 lemons
- Confectioners' sugar

Pastry. With the metal blade of the food processor in place, add flour, confectioners' sugar, and butter to container. Process with a few on-and-off turns of the switch until a ball of dough is formed. Wrap in plastic wrap and refrigerate for 1 hour or place in freezer for 20 minutes. Preheat oven to 350°. Butter a 10-by-15-inch jelly roll pan. Pat the dough evenly over bottom of the pan and bake 20 minutes. Remove from oven and let cool while the frosting is being prepared.

Frosting. In a large bowl, beat eggs with an electric beater until thick and light-colored. Beat in sugar. Add flour mixed with baking powder, lemon juice, and grated rind and blend well.

Pour frosting mixture over baked pastry and return to 350° oven. Bake 20 minutes or until frosting is set and golden. When cool, sprinkle lightly with confectioners' sugar and cut into squares or oblongs. Makes 5 to 6 dozen.

PECAN WAFERS

- ½ cup (1 stick) soft butter
- 1 cup light brown sugar
- 1 egg, lightly beaten
- 1 cup sifted cake flour (not self-rising)
- 1 teaspoon ground cinnamon
- 1 teaspoon cocoa
- ½ teaspoon baking soda
- ½ cup coarsely chopped pecans

Preheat oven to 300°. Line a baking sheet with parchment baking paper. In a medium-size electric mixing bowl, combine butter and light brown sugar and beat until creamy. Add beaten egg and continue to beat 3–4 minutes. Sift together flour, cinnamon, cocoa, and baking soda. Stir into butter-sugar mixture and blend well.

Stir in pecans. Drop batter by level teaspoonfuls on prepared baking sheet, leaving 2 inches around each cookie. (Cookies will spread as they bake and crisp as they cool.) Bake 13–15 minutes or until edges are lightly browned. Remove cookies from baking sheet and let cool completely on a rack before storing in an airtight container. Makes about 4 dozen. ♠

CRABTREE



Scentimental Journey.

Linger amidst the delicate fragrance of old English roses with our moisturising bath gel. Enhanced with subtle woody and powdery notes, our Damask Rose is a classic, romantic bouquet that dates back to 1909.

& EVELYN

FOR YOUR NEAREST STORE, CALL 1-800-624-5211; IN CT: 928-0577. (IN CANADA: DEPT. HG5, 1010 ADELAIDE ST. SO., LONDON, ONT. N6E 1R6)

Decorating with

ANTIQUES AND FLOWERS

In two lavishly illustrated volumes, Barbara Milo Ohrbach reveals the decorating secrets that have made her elegant New York furnishing shop, Cherchez, a legendary success.

Antiques at Home shows you how to use small antiques to give a room personality and style, where to look for them, and what to look for. More than 300 full-color photographs show close-up views of beautiful rooms and collections.

The Scented Room is a one-of-a-kind compendium of ideas for scenting and decorating your home with dried flowers and herbs, including tips for growing, gathering and drying plus dozens of recipes for intoxicating pot-pourris, sachets, scent pillows and more.

These volumes may be ordered individually. Or, save 20% when you order both books. Shipping is free.



CALL TOLL-FREE 800-776-1900 for credit card orders, or send order to: The Condé Nast Collection, P.O. Box 10214, Des Moines, IA 50336

Send _____ copy(s) of *Antiques at Home* at $25.95. (700039)

Send _____ copy(s) of *The Scented Room* at $17.95. (700047)

Send _____ copy(s) of BOTH books for only $35.00 (a 20% savings). (700054)

My check or money order for $ _____ is enclosed.

Special 20% Savings on Both Books!

Name _____

Address _____

City _____ *State* _____ *Zip* _____

Residents of CA, CO, GA, IA, IL, KY, MA, MI, NY please add appropriate sales tax.

Please allow 4 to 6 weeks for delivery.

630038

Privileged Classics



SUMMER HILL Ltd

2682H Middlefield Road Redwood City, CA 94063

415-363-2600

San Francisco Los Angeles Dallas Houston Dania Troy Washington, D.C.
New York Boston Chicago Denver Atlanta Laguna Niguel San Diego

The Brownings in Florence

Souvenirs of expatriate life in a palazzo compose a portrait of the poets' marriage

BY DOLLY SHERWOOD



One of a pair of 19th-century olive wood side chairs with wicker seats used by the Brownings at the palazzo. The couple mixed modern furniture with stately antiques in their seven-room apartment.



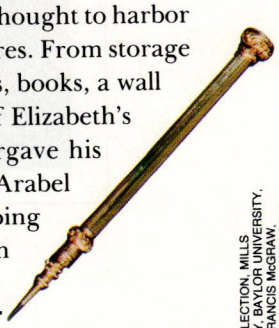
George Mignaty painted the Casa Guidi drawing room, above, in 1861, soon after Elizabeth Barrett Browning's death. Below: Robert and Elizabeth in Italian portraits of the 1850s.

In Florence on the Arno's left bank, where the via Maggio meets the Piazza San Felice, the fifteenth-century Palazzo Guidi juts out belligerently. Unless you have a keen eye for the identifying plaque, there is little to indicate that this is a literary shrine. Here in rooms on the piano nobile the poets Robert and Elizabeth Barrett Browning lived and worked. Here their only child, a boy named Pen, was born; here Elizabeth died. Casa Guidi, as they called it, is the place that most strongly evokes their presence.

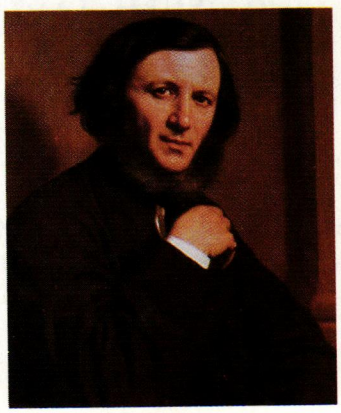
After their clandestine marriage and subsequent journey to the Continent, the Brownings stayed in Pisa for six months. With them were a maid, Elizabeth Wilson, and their beloved spaniel, Flush. Moving to Florence in April 1847, they lived in a succession of furnished lodgings. By far the favorite was the Palazzo Guidi, where during their first occupancy from July to October 1847 the rooms remained grandly appointed with Guidi family pieces. Perquisites included the services of a porter to carry water and to light the stygian staircase. As lagniappe, members of the household (except Flush) could walk in the nearby Boboli Gardens.

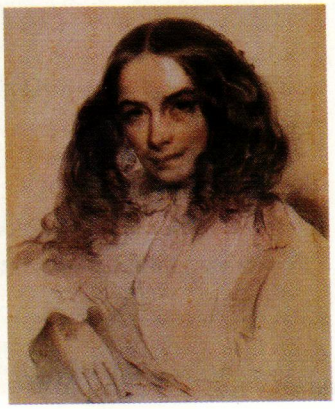
Later, when the chance came to move back into the same seven rooms, minuscule kitchen, and two tiny terraces, they jumped at it. This time the rooms were unfurnished and the rent less than half the previous amount. It was prudent, Elizabeth argued in a letter to her sister Arabel, to take advantage of the "cheapest moment in the cheapest place." There were "sofas for a song," chairs "for love," and tables that cost "nothing at all." Even so, like most couples, they quickly exceeded their budget—fifty pounds from book royalties.

As soon as the lease was signed, Robert began to scour the city for bargains. Elizabeth wrote to her sister Henrietta that their first chest of drawers was a Guidi piece that they returned to the room where it had previously stood. After sleeping in a borrowed bed, they soon acquired the "ducal bed" that Robert craved. Only metal bedsteads were acceptable; wood was thought to harbor unmentionable creatures. From storage in London came tables, books, a wall clock, and a picture of Elizabeth's father, who never forgave his daughter's marriage. Arabel arranged for the shipping and made a crimson



Elizabeth's gold pencil was a gift from her father





CLOCKWISE FROM TOP LEFT: ALBERT M. BENDER COLLECTION, MILLS COLLEGE, OAKLAND; ARMSTRONG BROWNING LIBRARY, BAYLOR UNIVERSITY, WACO (2); COLLECTION JOSEPH FRANCUS, MICHAEL FRANCIS McGRAW, FRANK PATENELLA, BALTIMORE; NATIONAL PORTRAIT GALLERY, LONDON



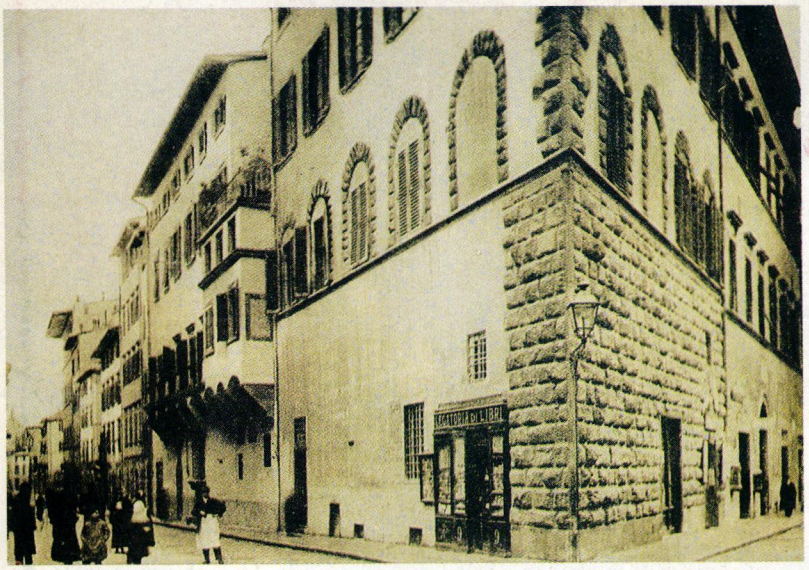
Even when Napoleon was sent into exile, he was still allowed certain luxuries.

One of which was Wedgwood. Recognized even then as one of life's rich rewards. Its incomparable design, hand-painted borders, and singularly rich colors all combine to make it the world's finest china. After all, just because you don't live in a palace doesn't mean you can't eat like a king.

Wedgwood®

Featured above: Wedgwood's "Runnymede" bone china dinner plate, tea cup and saucer, serving bowl. Send $1.00 for dinnerware brochure to: Wedgwood, 41 Madison Ave., New York, N.Y. 10010.

© Josiah Wedgwood & Sons, Inc. 1989



Arches mark the piano nobile of the 15th-century palazzo, left, where the Brownings lived from 1847 to 1861. Under restoration since 1971, their apartment is now open to the public. Below left: Flowers trace the letter B on Elizabeth's Berlin trembleuse teacup from the Casa Guidi.

Robert teased Elizabeth about the "sofa plague" that was part of her "graceful disorder"



cushion to send along. Not just any chair or sofa would do. The Brownings sought the modern comforts of upholstery and springs, the feeling of sinking into a "nest of air." Robert teased Elizabeth about her "sofa plague," and she accused him of "raining down" drawers upon them, as he bought more and more chests, but a tally proved that sofas exceeded chests eight to six.

An oil painting done just after Elizabeth's death in June 1861, as Robert prepared to leave Florence forever, depicts the drawing room with the patina of several years' living upon it. The Florentine painter George Mignaty, whom Robert commissioned after attempts at photography failed, captured the moment so magically that the couple seems only to have left the room. A Venetian glass chandelier, the Brownings' pride, hangs from the gilded ceiling. The walls are Elizabeth's favorite green. A gracefully curved Italian curule chair with plush seat cushion contrasts sharply with the high-backed "throne-sofa" from a convent in Urbino. Above hangs *Christ at the Column,* a quattrocento work by Antonio Pollaiuolo. Solemn saints were not the subject Elizabeth would have chosen, but her husband pointed out that these antique images were the best buy on the Florentine art market.

Robert had a consuming interest in painting and sculpture that spilled over to his poetry, and Elizabeth shared his passion for art. Among Robert's greatest finds was a cache of paintings whose owner had abandoned them to avoid paying tax. Robert bought five and called in the antiquarian Seymour Kirkup for an opinion. Kirkup encouraged the Brownings to believe that they had a Cimabue, a Giottino—"rarer than a Giotto"—and a crucifixion "if not Giotto, then Giottoesque." But the prize acquisition was *Eterno Padre,* a Ghirlandaio oil on panel. Robert had previously bought two companion paintings of angels which he knew had been severed from the sides of an altarpiece at Arezzo. Wonder of wonders, the three panels fit together, and the reassembled trio was hung high above the Brownings' mantel.

Massive carved bookcases dominated two walls of the drawing room, all crammed with volumes of classical works. Stacked on every table were more recent books, often the gifts of fellow authors, along with editions of the newspaper *La Nazione,* which were part of the "graceful disorder" that Elizabeth cultivated. Among the profusion of chairs—informally arranged if arranged at all—there were gilded French side chairs with red silk upholstery, the serpentine-back sofa Elizabeth sketched in a letter to England, and the deck chair in the Mignaty painting where she has left her open fan. Above the red velvet-draped chimneypiece hung the looking glass, framed in giltwood with amorini holding sconces. One can imagine the faces it must have reflected, for the drawing room saw a bevy of artistic and literary figures.



Pen Browning, above, c. 1856, in a portrait by Euphrasia Fanny Haworth, a family friend. The likeness hung beside the drawing room mantel.

The Brownings' callers included many Americans. On one occasion, Nathaniel Hawthorne found Elizabeth more unearthly than ever but sweet and welcoming, and Robert seemed to talk to everyone at once. "Little Penny" served strawberries and cake, still in his "frock and drawers" at age nine. The sculptor Harriet Hosmer had her own chair and coffee



Elizabeth Browning's leather writing case was kept on the low desk shown in the foreground of Mignaty's painting.

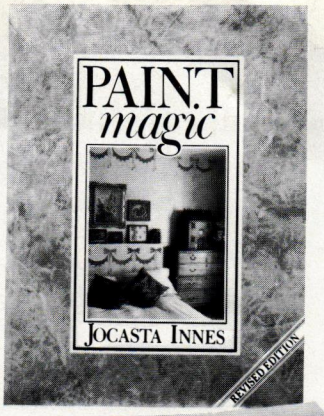
CLOCKWISE FROM TOP LEFT: BROWNING INSTITUTE, N.Y.; ARMSTRONG BROWNING LIBRARY, BAYLOR UNIVERSITY, WACO; ENGLISH POETRY COLLECTION, WELLESLEY COLLEGE LIBRARY, MASS.; FRANK W. GUNSAULUS COLLECTION, OHIO WESLEYAN UNIVERSITY, DELAWARE

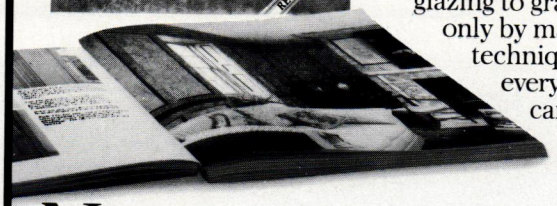
cup when she breakfasted at Casa Guidi. After one stay, she left eggcups and silver spoons as a thank-you and a writing box for Pen, who slammed the lid for the "millionth time," his mother wrote. Elizabeth's own portable writing case, of gold-tooled leather, rests on the mahogany desk in the foreground of the Mignaty painting—a reminder that the drawing room was also her workplace. Along with the melancholy saints, a profile of Aeschylus, and a death mask of Keats, there were always everyday objects and keepsakes: Pen's latest artwork, the impromptu sketch by Dante Gabriel Rossetti of their friend Tennyson reading *Maud*, Fanny Haworth's portrait of Pen at the pianoforte, or a bouquet the boy gave his mother.

The ensuing saga of Casa Guidi is long and often sad. Pen Browning, who undoubtedly meant to create a memorial when he took title to the palazzo from the Guidi family in 1893, left no will when he died in 1912. The following year an auction was held in London dispersing all of the Brownings' personal property. The mortgage on Casa Guidi was assumed by an American from Georgia, Ellen Laura Hutchinson Centaro, and with her encouragement attempts were made to revive Pen's idea of a permanent memorial.

Calamities intervened, however, and in 1970 Mrs. Centaro's heirs were being forced to convert the palazzo into offices. After eleventh-hour negotiations, a fund-raising campaign was successfully mounted by the New York Browning Society. A newly formed international organization, the Browning Institute, then assumed responsibility for the poets' rooms and began an extensive restoration in 1971. Now the highest priority is the re-creation of the drawing room as it appears in the Mignaty painting. Where the original objects cannot be recovered, replications will be used. The reappearance of anything used by the poets at Casa Guidi is an occasion for rejoicing, but the quest for the Browning legacy goes on. ▲

Visitors to Florence may view Casa Guidi at Piazza San Felice 8, during posted hours or by appointment; (55) 284-393.





It's as easy as abracadabra! The quick-change magic of paint. Use it to define a doorway, texture a wall, stencil a floor. Create finishes and flourishes that transform flat surfaces into fantasy!



Discover the simplest ways to add texture, pattern, color to flatpainted walls, woodwork, furniture.

Learn the secrets of sponging, lacquering, marbling and more. From tortoise-shelling to *trompe l'oeil*, glazing to graining. Once practiced only by masters of illusion, these techniques are revealed in terms every do-it-yourself decorator can understand.

Paint Magic shows you easy and inexpensive techniques guaranteed to add a magic touch to any home. Lavishly illustrated, with 120 color photographs, it's the most complete guide to the special effects of decorative paint and finishes. Soft cover, 240 pages.

WORK MAGIC IN YOUR HOME!

Nothing transforms a room more magically than fabric! Draped elegantly over windows, swathed simply over a favorite chair, suspended softly from the ceiling, fabric instantly changes the character of everything it touches.

Whether your decorating style is traditional or minimal, subtle or lavish, you'll find inspiration on every page! *Fabric Magic* is a sourcebook of ideas for windows, bedrooms, furnishings, walls and ceilings. Techniques, trade secrets, and sewing tips are explained in easy-to-understand language. Anybody can do it! Hard cover, 215 pages.



A step-by-step guide to shade construction, cornices, curtain headings, and hardware. Special effects you can do!

Save 35% when you order both books! Order *Paint Magic*, or *Fabric Magic*, at 20% below the regular bookstore price. Order *both* books for 35% off the regular price.

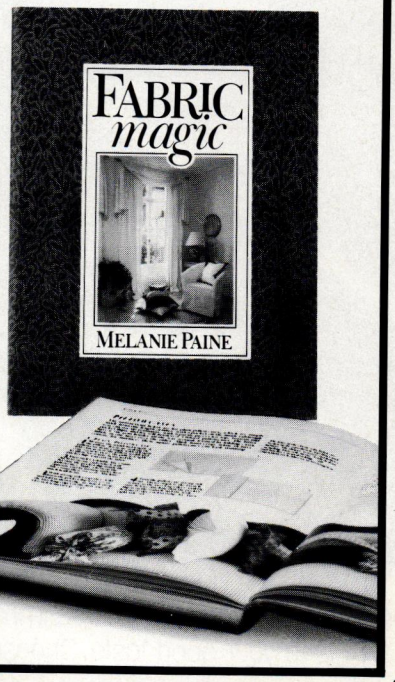
Call TOLL-FREE 1-800-453-9000

or send check, money order or credit card information to:
Condé Nast Collection,
Dept. 845016, P.O. Box 10214,
Des Moines, IA 50336.

Paint Magic $16.00
(full price, $19.95)
Fabric Magic $24.00
(full price, $29.95)
Both Books $32.00
(a $49.90 value!)

Please add $2.50 per book for postage & handling or $4.00 for both.

Residents of NY, CA, CO, IL, MA, MI, IA, KY, GA please add appropriate sales tax. Please allow up to four weeks for delivery.



Dynamics frozen in marble



To create the illusion of movement in so monumental a sculpture is enduring proof of the designer's talent. Mr. Wagner sees it as immortal homage to the animation of water. You'll see it as a classic tribute to your good taste. Choose from marbles in other colors and markings.

Sherle Wagner

60 East 57 Street, N.Y., N.Y. 10022 212-758-3300

For Illustrated Catalogue Send $5 to Dept. HG

Terry Allen, Vito Acconci, Roger Brown, Christo, Jessica Diamond, Nancy Dwyer, Richard Hull, Keith Jacobshagen, Daniel Lang, Robert Lostutter, Marilyn Minter, Ed Paschke, Tom Uttech, Bernar Venet, William T. Wiley, Terri Zupanc **Booth 2-151**

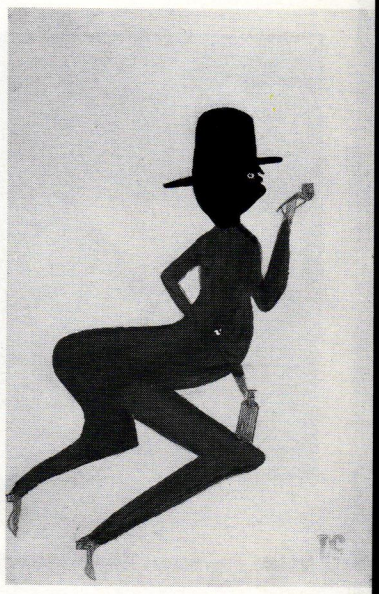
LANDFALL PRESS INC.
311 WEST SUPERIOR STREET
SUITE 310
CHICAGO, ILLINOIS 60610
312-787-2578

LANDFALL PRESS INC.
611 BROADWAY
SUITE 310A
NEW YORK, NEW YORK 10012
212-420-9616

LANDFALL PRESS

Janet Fleisher Gallery

211 South 17th Street
Philadelphia, PA 19103
215•545•7562
Fax 215•545•6140



Bill Traylor, *Red Man,* c. 1939-42, poster paint and pencil on cardboard, 12 x 7¾"

BOOTH 1-108

SAXON • LEE GALLERY

7525 Beverly Blvd., Los Angeles, CA 90036 (213) 933-5282
FAX (213) 933-8105



PAINTINGS & SCULPTURE INCLUDING THE PHENOMENON OF CONTEMPORARY LATINO ART
Gronk / Rupert Garcia / John Valadez / Raul Guerrero
James Griffith / Luis Serrano / Douglas Metzler / Gilbert 'Magu' Lujan

BOOTH 2-138

Heland Wetterling Gallery

Kungsträdgården 3
Stockholm 11147 Sweden
(46) 8 10•10•09
Fax (46) 8 79•17•482

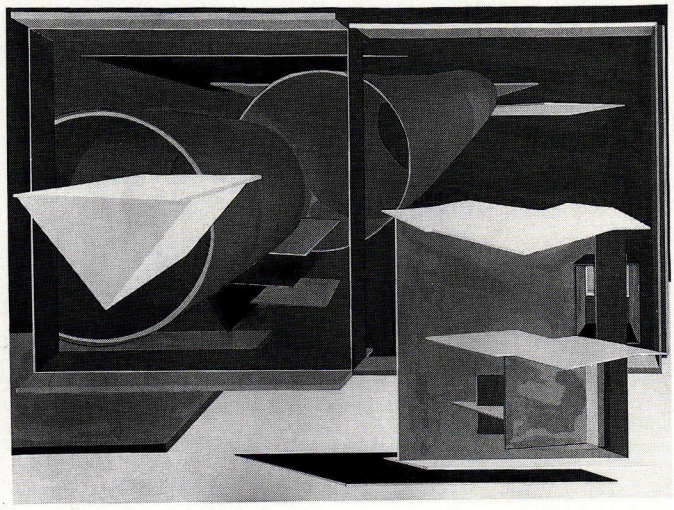
James Brown
Sam Francis
Helen Frankenthaler
Guy Goodwin
Adolph Gottlieb
Nancy Graves
David Hockney
Jasper Johns
Christine Keefe
Roy Lichtenstein
Margrit Lewczuk
Robert Motherwell
Terence La Noue
Mette Petri
Robert Rauschenberg
Carl-Fredrik Reuterswärd
Larry Rivers
James Rosenquist
Steven Sorman
Eva Wolgers
Jack Youngerman
Terry Winters

BOOTH 1-133

Crown Point Press

568 Broadway at Prince
New York, NY 10012
212•226•5476

657 Howard Street
San Francisco, CA 94105
415•974•6273



Al Held, *Pachinko,* 1989, color woodblock print, 26¼ x 33½," edition 125

BOOTH 3-160

Elizabeth Franck Gallery

124 Kustlaan
8300 Knokke, Le Zoute, Belgium
32•50•60•68•81
32•50•60•47•86
Fax 32•50•60•50•47

Madlener

BOOTH 2-249

Galerie Montenay

31 rue Mazarine
75006 Paris
(1) 43 54 85 30

Larry Bell

Ange Leccia

BOOTH 1-180

Holly Solomon Gallery

Nicholas Africano
Laurie Anderson
Robert Barry
Brad Davis
Alain Kirili
Robert Kushner
Kim MacConnel
Frank Majore
Gordon Matta-Clark
Melissa Miller
Dennis Oppenheim
Nam June Paik
Izhar Patkin
Judy Pfaff
Elsa Rady
Thomas Lanigan-Schmidt
William Wegman

724 Fifth Avenue, New York, NY 10019
Telephone: 212-757-7777 Fax: 212-582-4283
Booth 6-113

Galerie Heinz Holtmann

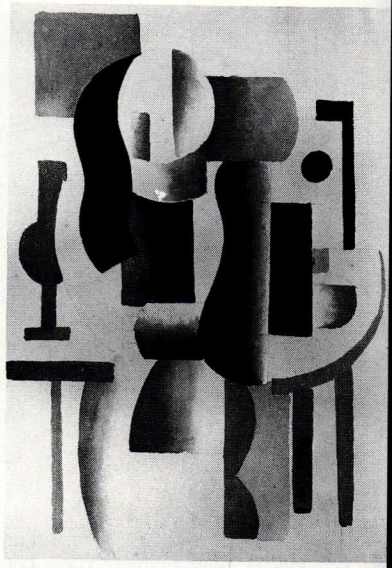
Richartzstrasse 10
5000 Köln 1, West Germany
(49) 221 21 51 50
Fax (49) 221 21 00 20

Joseph Beuys
Elvira Bach
Anton Henning
Mimmo Paladino
Arnulf Rainer
Sigmar Polke
Dieter Roth
Salomé
Stefan Szczesny
Andy Warhol

Booth 2-233

Barbara Mathes Gallery Inc.

851 Madison Avenue
New York, NY 10021
212•249•3600
Fax 212•570•9705



Fernand Léger, *Femme Debout,* c. 1920, gouache over pencil, 14⅜ x 10¼"

BOOTH 6-141

The Greenberg Gallery

44 Maryland Plaza
St. Louis, MO 63108
314•361•7600
Fax 314•361•7743



Willem de Kooning, *Untitled, 1964,* charcoal on paper, 62 x 31½".

BOOTH 6-124

Charles Cowles Gallery

Representing:

Charles Arnoldi
David Bates
Howard Ben Tré
Marsha Burns
Dale Chihuly
Chema Cobo
Garth Evans
Duncan Hannah
Tom Holland
Gerald Immonen
Patrick Ireland
Wilhem Moser
Ron Nagle
Manuel Neri
Sabina Ott
Beverly Pepper
Jeff Perrone
Ken Price
Peter Voulkos

Estate of Gene Davis

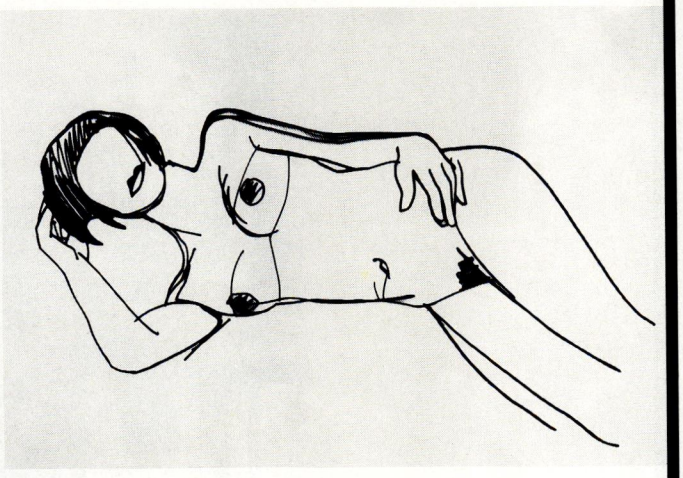
Booth 1-184

420 West Broadway New York 10012
(212) 925-3500 Fax (212) 925-3501

Chicago International Art Exposition

Posner Gallery

207 North Milwaukee Street
Milwaukee, WI 53202
(414) 273-3097
Fax (414) 273-1436



Tom Wesselmann, unique steel drawing/*Monica Lying on Her Side* (black), 1989, enamel on laser-cut steel, 26″ x 48″

Also: Francis, Hockney, Johns, Lichtenstein, Nevelson, and Rivers

BOOTH 2-144

Important works

Agam Albers Arman Bill Bury
Calder Castellani Dewasne
Deschamps Fontana Francis
von Graevenitz Graubner Hains
Yves Klein Mack Manzoni
Piene Raysse Roehm
Rotella Rotraut Schoonhoven
Soto Spoerri Tinguely
Uecker Vasarely Villeglé Zangs

Gallery 44

60 Hasselstrasse 4044 KAARST 2
West Germany (49) 2101 • 64723/67029
Fax (49) 2101 • 667819
Booth 2-178

SALVADOR RIERA
GALERIA D'ART
DAU AL SET

M. BARCELÓ
J. M. BASQUIAT
J. CANO
F. CLEMENTE
E. CUCCHI
S. CHIA
I. ESTEVA
F. GARCIA SEVILLA
A. GENOVART
A. R. PENCK
D. SALLE
A. TÀPIES

BOOTH 5-110

Consell de Cent 333—08007 Barcelona
Tels: (34) 3 301 12 36 / 3 301 13 86
Fax: (34) 3 412 49 58

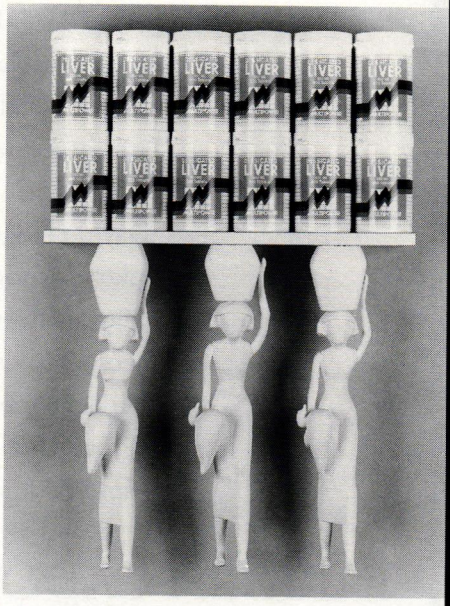
ILAN AVERBUCH
CAROLYN BRADY
HOWARD BUCHWALD
RUPERT DEESE
DON EDDY
RAFAEL FERRER
VIOLA FREY
JUAN GONZALEZ
MICHAEL GREGORY
CLAIRE KHALIL
SUSAN NORRIE
JOHN OKULICK
FRANK OWEN
PETER PLAGENS
JOSEPH RAFFAEL
BILL RICHARDS
ALAN SIEGEL
JIM SULLIVAN

NANCY HOFFMAN GALLERY

429 West Broadway, New York, NY 10012 212 966-6676
Booth 6-129

Connaught Brown

2 Albemarle Street
London W1X 3HF
England
1•408•0362



Steve Johnson, *Untitled,* 1989, plastic, formica, gesso on wood, 32 x 18 x 6"

BOOTH 1-135

HIRSCHL & ADLER MODERN

851 Madison Avenue
New York, New York 10021
212 744-6700
FAX 212 737-2614

GREGORY AMENOFF
CARL ANDRE
JOSEPH BEUYS
RACKSTRAW DOWNES
GILBERT & GEORGE
BRICE MARDEN
CARLO MARIA MARIANI
PHILIP PEARLSTEIN
SIGMAR POLKE
GERHARD RICHTER
ROBERT RYMAN
JOAN SNYDER
DAVID STOREY
CY TWOMBLY
ANDY WARHOL
ALISON WILDING
CHRISTOPHER WILMARTH
JOE ZUCKER

BOOTH 1-275

MIXOGRAFIA

1419 East Adams Boulevard
Los Angeles, CA 90011
213•232•1158
Fax 213•232•1655

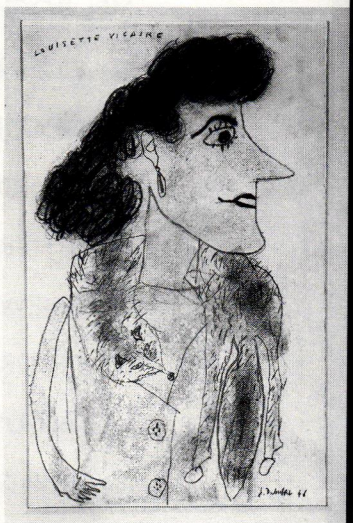
ARMAN
STANLEY BOXER
ALBERTO BURRI
HELEN FRANKENTHALER
ROBERT GRAHAM
KENNETH NOLAND
LARRY RIVERS
COSTAS TSOCLIS
RUFINO TAMAYO

BOOTH 5-122

Daniel Varenne

15 Chemin de Sierne
1255 Geneva, Switzerland
22•784•15•93/784•15•97
Fax 22•784•15•78

CHRISTO
CLEMENTE
CUCCHI
DUBUFFET
LÉGER
MATISSE
PICASSO
RAYNAUD
TÀPIES
WESSELMANN



Jean Dubuffet, *Louisette Vicaire,* 1946, pencil on paper, 40 x 24 cm

BOOTH 6-117

Mary-Anne Martin/Fine Art

23 East 73rd Street
New York, NY 10021
212•288•2213
Fax 212•861•7656



1989 Installation at Chicago International Art Exposition

BOOTH 2-227

Mac Adams
Gwen Akin/Allan Ludwig
Judith Bartolani
Connie Beckley
Luciano Castelli
Joel Fisher
David Hodges
Jakob Mattner
Markus Raetz
Georges Rousse
Daniel Tremblay
Juan Usle
Paul Waldman

BOOTH 1-196

FARIDEH CADOT GALLERY

470 Broome Street, New York, NY 10013 (212) 226 7220 Fax 941 1737
77 rue des Archives 75003 Paris (1) 42 78 08 36 Fax (1) 42 78 63 61

EDITIONS ILENE KURTZ

NEW PUBLICATIONS

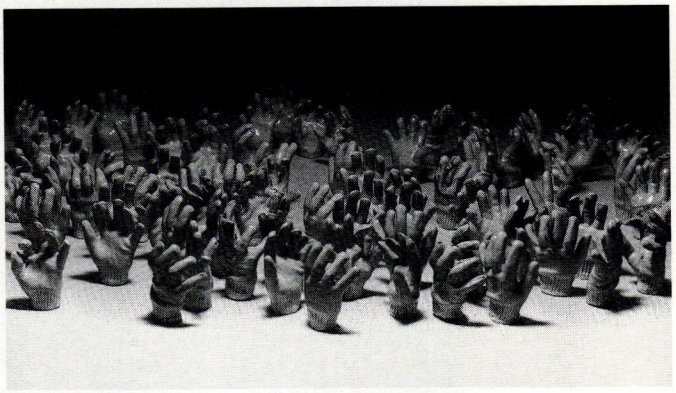
MEL BOCHNER woodcuts
CARROLL DUNHAM etchings
GLENN GOLDBERG monotypes
MEL KENDRICK woodcuts
JULIAN LETHBRIDGE etchings
JOHN NEWMAN sculpture multiple
CINDY SHERMAN puzzle multiple
ALAN TURNER etchings
MEYER VAISMAN coin multiple

BOOTH 3-154

568 Broadway, New York 10012 212 226-2771 fax 431-1184

Gallery Hyundai

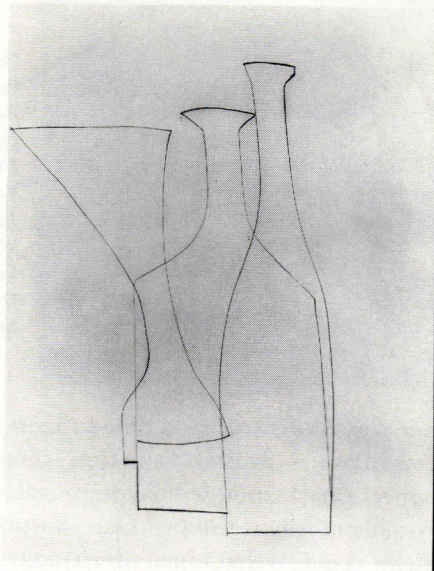
80 Sagan-Dong, Chongro-Ku
Seoul 110-190, Korea
02•734•6111
Fax 02•734•1616



Kyung-Yeun Chung, *Untitled Installation,* 1987, ceramic

BOOTH 2-101

Anthony Ralph Gallery
43 East 78th Street
New York, NY 10021
212•288•5222
Fax 212•570•6527



Ben Nicholson (1894-1982), *Three Forms,* 1964, ink on paper, 17 x 13″
BOOTH 5-117

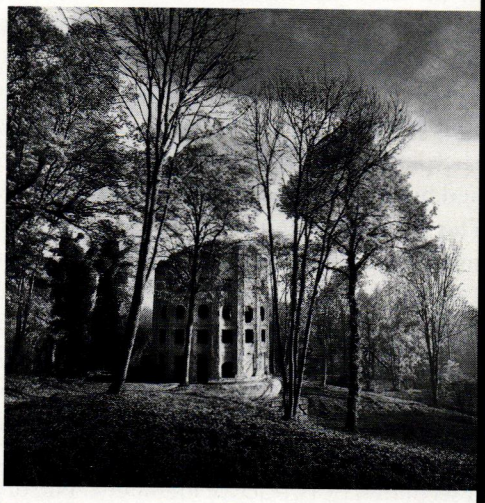
JOSEPH ALBERS
BERNARD AUBERTIN
BARRY X BALL
LUCIO FONTANA
GOTTFRIED HONEGGER
MICHAEL HEIZER
YVES KLEIN
OLIVIER MOSSET
FRANÇOIS PERRODIN
HARVEY QUAYTMAN
GERHARD RICHTER
CLAUDE RUTAULT
PETER SCHUYFF
GÜNTER UMBERG
FRANZ-ERHARD WALTHER

BOOTH 1-261

GILBERT BROWNSTONE ET CIE-9 RUE SAINT-GILLES
75003 Paris-Tel (1)42 78 43 21-Fax (1)42 74 04 00

THE ARION PRESS Booth 3-157
460 Bryant Street
San Francisco, California 94107
Tel: 415-777-9651 Fax: 415-777-2730

Le Désert de Retz



The Column, Michael Kenna, 1988.

An illustrated history of this late eighteenth-century French folly garden by Diana Ketcham, in a deluxe, limited edition book, 400 copies at $375.00 per copy.

EDWARD TYLER NAHEM
FINE ART

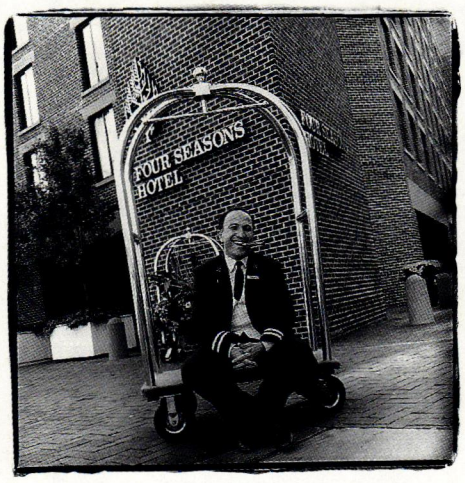
Kline
Reinhardt
Motherwell
Mitchell
Rivers
Flavin
Rauschenberg
Lichtenstein
Warhol
Wesselmann
Stella
Sultan

56 EAST 66TH STREET NEW YORK, N.Y. 10021
(212) 517-2453 FAX: (212) 861-3566
BY APPOINTMENT

BOOTH 2-213







Members of the Clefs d'Or Association include, clockwise from top, John Neary of New York's Carlyle Hotel, Jack Nargil of Washington's Four Seasons, and Albert Ostertag of Zürich's Baur au Lac.

At Your Service

An international alliance of concierges anticipates the traveler's every desire

BY LINDA DANNENBERG

On a typical morning, Albert Ostertag can be seen scanning the lobby of Zürich's elite Baur au Lac Hotel, a telephone pressed to his ear and a cluster of people gathered before him for counsel. For 33 highly charged years Albert has been the Baur au Lac's head concierge, a man with a network of contacts that rivals Henry Kissinger's and an almost legendary reputation for attaining the unattainable. His is a job whose responsibilities are little known and vastly underestimated by many travelers. A concierge—usually addressed professionally by his first name—dispenses keys and mail, of course, makes restaurant reservations, checks airline schedules, books tours, hires limousines. But the savvy traveler knows that a concierge may be called upon to perform far more interesting tasks.

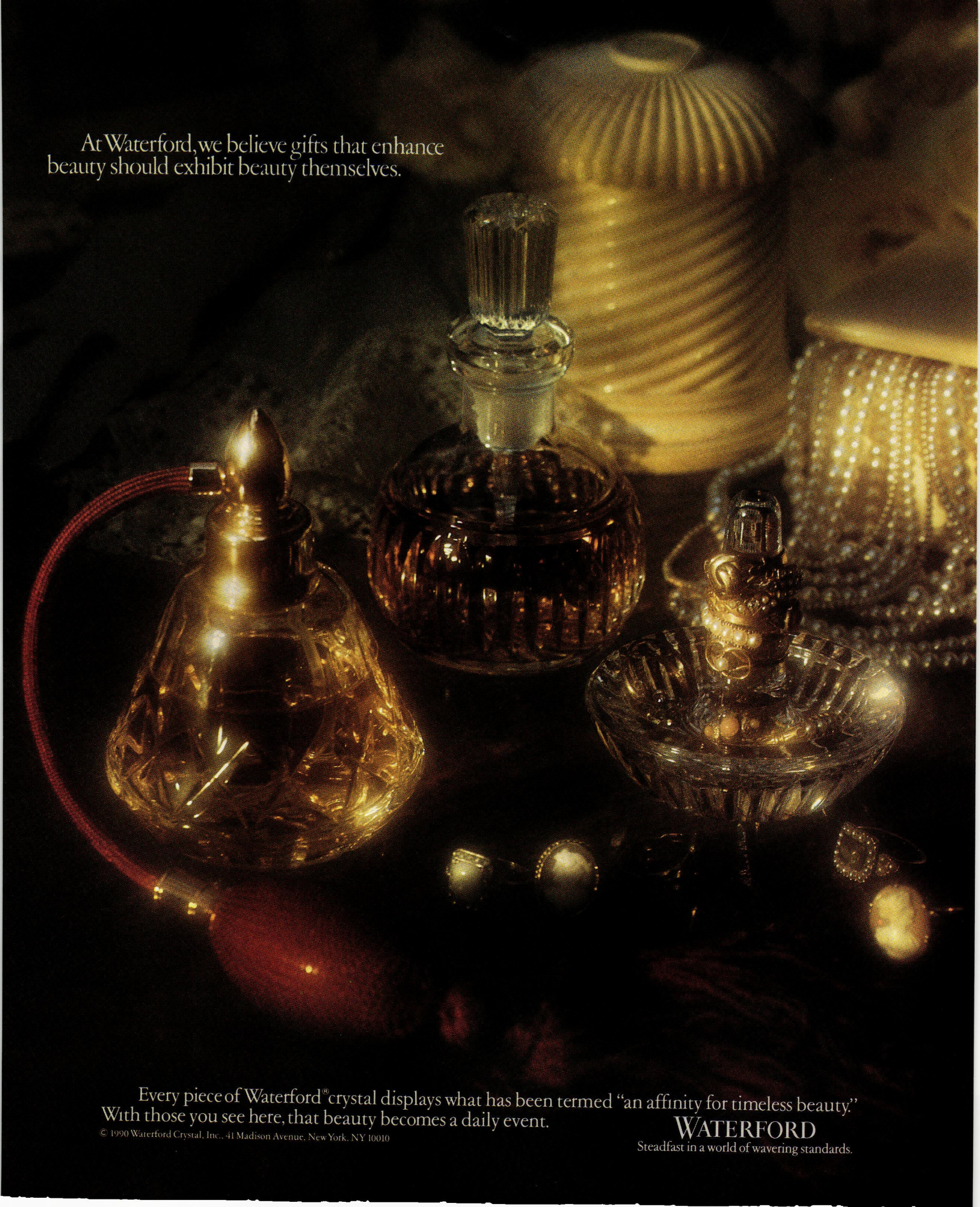
When a New York couple who frequently stay at the Baur au Lac could not get tickets to a sold-out performance of *Cats* shortly after it opened on Broadway, they skipped the scalpers on West 50th Street and called Albert in Zürich, who in a matter of hours obtained four seats, center orchestra. Want to buy a Learjet, antique Fokker, or state-of-the-art Airbus? No problem, Albert will say. Like all world-class concierges, he fields requests that touch on virtually every aspect of his guests' lives, from matching a lost button on a raincoat to purchasing an airplane. "The way the world is now, the big things people ask of us—buying planes, a yacht, a house—are easy to accomplish," says Albert. "But say you want daisies in your room in January—such a small, unexceptional thing often turns out to be the most difficult."

A tall, vigorous, and reassuring presence, Albert is described as "one of the jewels of the staff" by Michel Rey, the Baur au Lac's managing director. "Twenty or thirty years ago," Rey recalls, "many top concierges were arrogant and materialistic grands messieurs, intimidating to the guests. But not Albert, even though he began his career during the heyday of these seigneurs. Despite all the high-powered people he's known and the fantastic contacts he has, he has retained his natural modesty and sense of reality."

The crossed golden keys pinned on Albert's black lapels signify membership in the Clefs d'Or Association. Founded in 1929 by Ferdinand Gillet as an exclusively French organization of hotel concierges, the Clefs d'Or became a European entity in 1952—a result of the postwar travel boom—and international in 1970. Every new candidate for Golden Keys membership (which numbers 5,000 worldwide) must have five years' experience as a hotel concierge and be nominated and seconded by two active members. The organization promotes a high standard of service to hotel guests and functions as a powerful web of connections in the world's major cities as well as in obscure hideaways and resorts.

"We are masters of our cities," states Jack Nargil, head con-

CLOCKWISE FROM TOP LEFT: RUVEN AFANADOR (2); GUY BOUCHET



Every piece of Waterford® crystal displays what has been termed "an affinity for timeless beauty."
With those you see here, that beauty becomes a daily event.

© 1990 Waterford Crystal, Inc., 41 Madison Avenue, New York, NY 10010

WATERFORD
Steadfast in a world of wavering standards.

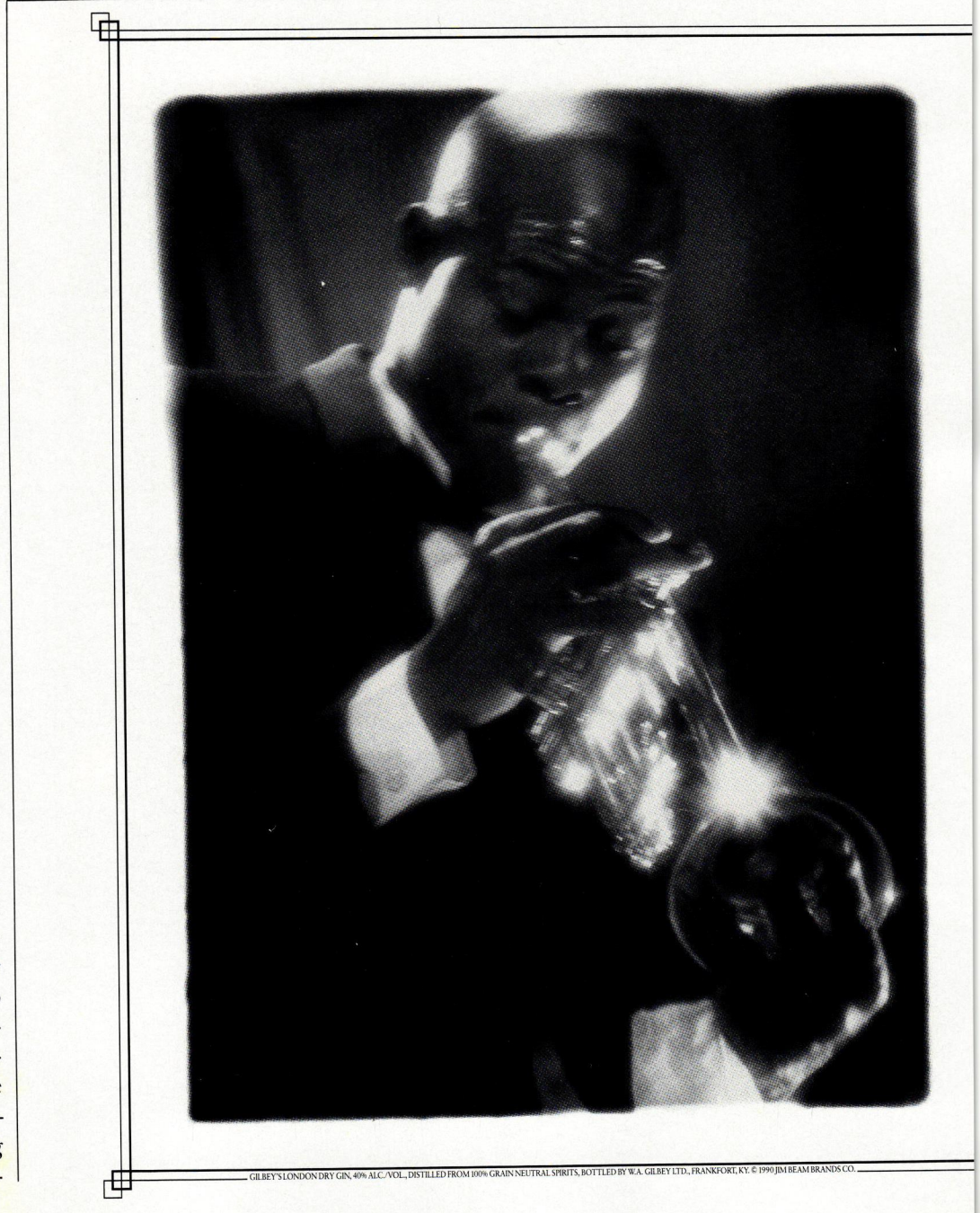
cierge of the Four Seasons Hotel in Washington and past president of the Clefs d'Or's American section. "We get calls at all hours of the day from all parts of the world for assistance and recommendations. We can find anything and arrange anything within our territory. Conversely, we are constantly calling to make arrangements for guests in other cities and other countries. I have a regular guest whose wife planned to visit six cities on one trip to Europe. He wanted a dozen pink roses and a bottle of Dom Pérignon waiting for her when she arrived in every city, and I arranged that for him through my colleagues abroad."

The concierge network is critical in smoothing the way for travelers who find themselves helpless in an unknown city. "Regular guests know that they can ask unusual things of us, whether or not they are residing in the hotel," says Marjorie Silverman, head concierge at Chicago's Westin Hotel and the first woman president of the Clefs d'Or's American section. "I recently arranged a $5,000 cash advance in Asia to one of our regular American guests who all of a sudden found himself in embarrassing circumstances. Obviously, fundamental to the Clefs d'Or network is a code of honor. We would never ask for this kind of favor from each other unless we knew the client was good for it. And if he wasn't, *we* would make it good."

Some of the requests that cross a top concierge's desk in the course of a day might astound even those acquainted with a concierge's powers. When the director of a major television show was trying to help his daughter find a summer job and lodging on Martha's Vineyard, he turned to Marjorie in Chicago for aid. "I called my contacts in Boston," she remembers, "they called theirs on the Vineyard, and in two days she had a job and a place to stay." In Washington an Arab prince visiting the Four Seasons was seized by an impulse to record a song in the two days he was staying in the city, and he asked Jack to arrange it all. "I had to find an available studio, back-up musicians, and a producer and book rehearsal and recording time. And 48 hours later he left Washington with his tape under his arm."

"Delicate matters," as Michel Rey refers to them, figure prominently in the life of a hotel and demand of a concierge a high degree of tact, empathy, and discretion. Naturally these matters are the ones that concierges are most reticent to discuss. Not Albert but a guest from South America whose association with the Baur au Lac goes back forty years reveals that when he fell in love with a woman in Saint-Moritz and then was obliged to return to Brazil for business, he charged Albert with sending yellow roses to his inamorata every Tuesday during the weeks he was away.

"The more unusual the request, the more challenging it is for us," says John Neary, head concierge of the Carlyle Hotel in New York. Thus it is that John finds himself shipping a yacht from its parking place behind the Carlyle to Texas, that Albert spends an afternoon on a bridge over a small Zürich canal teaching the ten-year-old grandson of a prominent New Yorker how to fish (the prize catch was kept alive in a champagne bucket), and that Marjorie winds up baby-sitting the child of a distraught woman executive whose baby-sitter can-



celed an hour before she was to close on an important deal. "We can do anything that's legal," says Jack.

Talk of favors, mundane or extraordinary, naturally raises the question of appropriate compensation for a concierge's time and effort. The starting salary for a head concierge is between $25,000 and $35,000 and can rise quite a bit higher with experience. Tips augment these figures substantially. No top concierge will speak for the record on what tips he receives from a guest. Most avow that they love doing what they do, that they are in the "people business" and want to make the guest's stay as nice as possible, that "accomplishing the task is gratification enough." As true as all this may be, tips and gifts remain an intrinsic part of the package. Gratitude takes a variety of forms. According to Marjorie, "Sometimes you simply get a big 'thank you,' or a box of chocolates, or a nice letter to the general manager, and these are all fine." Edmond Dorlac, head concierge of the Hôtel de Crillon in Paris, has been taken out to dinner by appreciative guests, John was treated to a week's hotel accommodations during a European vacation, and Albert was given a lavishly illustrated fishing calendar following his afternoon with rod and reel. But the traditional compensation—and, it must be assumed, the compensation of choice—is money. "With tips and commissions," says Michel Rey, "a top concierge can easily double his or her annual income and sometimes make much more."

There are times, however, when no amount of compensation would seem adequate. Take, for example, the story about a fourteen-year-old boy who ran away. "A long time ago," recounts Albert, "a young student at the American School in Lugano got himself in trouble with another student and decided to run away and somehow make his way home to New York. He had just enough money in his pocket to pay for his train fare from Lugano to Zürich. He wandered down the Bahnhofstrasse and ended up in the lobby of the Baur au Lac where he called his father collect on the telephone. The father told the boy to ask the concierge to come on the line, so I walked over and picked up the phone. 'I don't know you,' he said, 'but I want you to make sure my son returns to school. I'm coming to Zürich next month and I'll reimburse any expenses you incur. I'll call you back in two hours.' So I took the boy behind the desk and asked him to help me give out keys. All the while I talked to him like a friend, about school, sports, all kinds of things. I took him to lunch in the staff restaurant where I finally told him, 'You know, you really should go back to school now and give it another try. You can always call me if there are any more problems and you can always come back.' He was a little reluctant, but he agreed. I gave him his ticket and some pocket money and put him on the train back to Lugano. Then I called the headmaster for a chat and told him the boy was on his way, and when the father called again, I assured him all was well." The happy ending to the story is that the boy stayed at school and flourished. He is now a successful young executive with a multinational corporation who stays at the Baur au Lac three or four times a year. "One of our best clients," notes Albert. ▲

The sound was jazz, the atmosphere was smoky, and the mood was martinis.

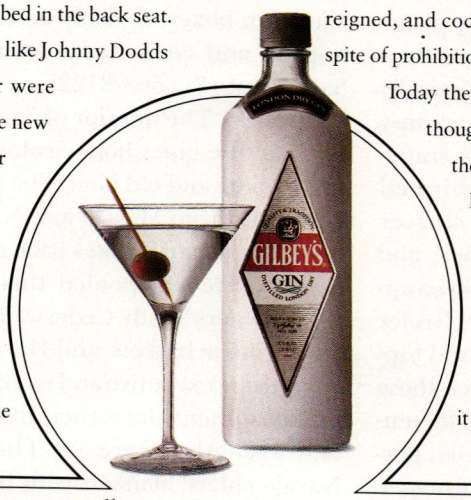
On the South Side of Chicago it was Lincoln Gardens, up in Harlem it was the Cotton Club. But it could have been just about anywhere there was a bar, a dance floor, and jazz.

We're not talking about jazz piano suites or orchestrated jazz stylings that passed for jazz in the mainstream. We're talking about real ear-piercing, heart-pounding New Orleans jazz, born from the souls of penniless musicians who traveled from club to club in rattletrap cars, luggage tied to the roof, and a makeshift bed in the back seat.

Young black artists like Johnny Dodds and Papa Joe Oliver were among the first of the new jazz stars. Night after night, they played to packed, smoke-filled houses, bringing with them this new form of music they invented.

Jazz was so new, the people went mad for it. "Night Clubbers," as they were called, poured into the hot spots to hear the new sounds from the South, to dance, and to drink. And the drink of choice was the martini.

However, the martini was more than the king of cocktails, it was a symbol for the thinking that was sweeping the nation after World War I. People were after things that were fun, new and exciting. And that's just what they got. Black met white, jazz bands played where orchestras once reigned, and cocktails were mixed in spite of prohibition.



Today the martini is back. And though you can't return to the Cotton Club or hear live jazz from the horn of Papa Joe Oliver, you *can* taste a martini just the way it was back then.

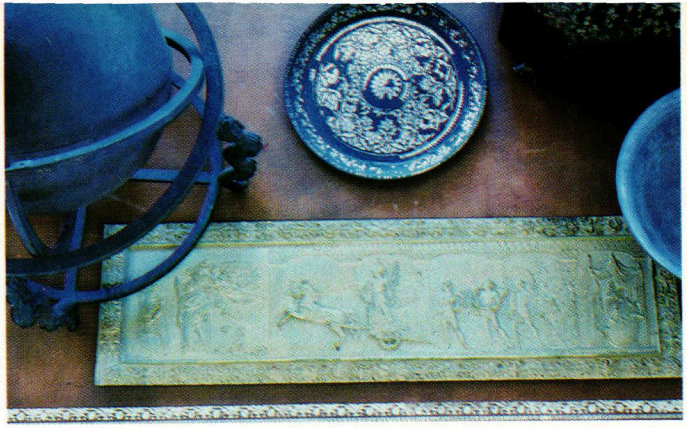
Gilbey's. Taste what it was all about.

Gilbey's. The Authentic Gin.

Best of the Bay

The shops of greater San Francisco open a golden gate of opportunities

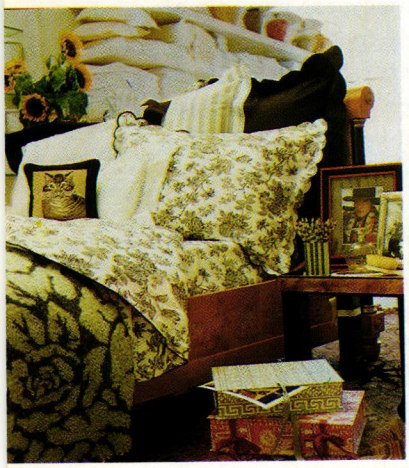
BY CYNTHIA GORNEY





A 15th-century Chinese astrolabe, an 18th-century iron and silver Indian Bidri plate, and a French Empire ormolu plaque are highlights from Therien & Co., above right. Right: At Santa Fe owners Cederwall and Riney corral artifacts from the Old West.

Ever since Levi Strauss struck upon the idea of transforming unwanted tent canvas into gold miner's overalls, San Francisco has been a hotbed of innovative design. In recent years a growing number of aesthetically attuned shopkeepers have headed west to stake their claim in the Bay Area. Out of turn-of-the-century town houses and vast gallerias they showcase everything from top drawer antiques to high-spirited contemporary ceramics and craftsman-made furniture. For furnishing a house or simply window-shopping, San Francisco offers a mother lode of opportunities. (The area code for all numbers is 415.)



Sue Fisher King scours Europe for the richly patterned cotton bed linens that fill her store, left. Below left: A vibrant collection of craftsman-made furniture, ceramics, and decorative objects holds court at Virginia Breier.



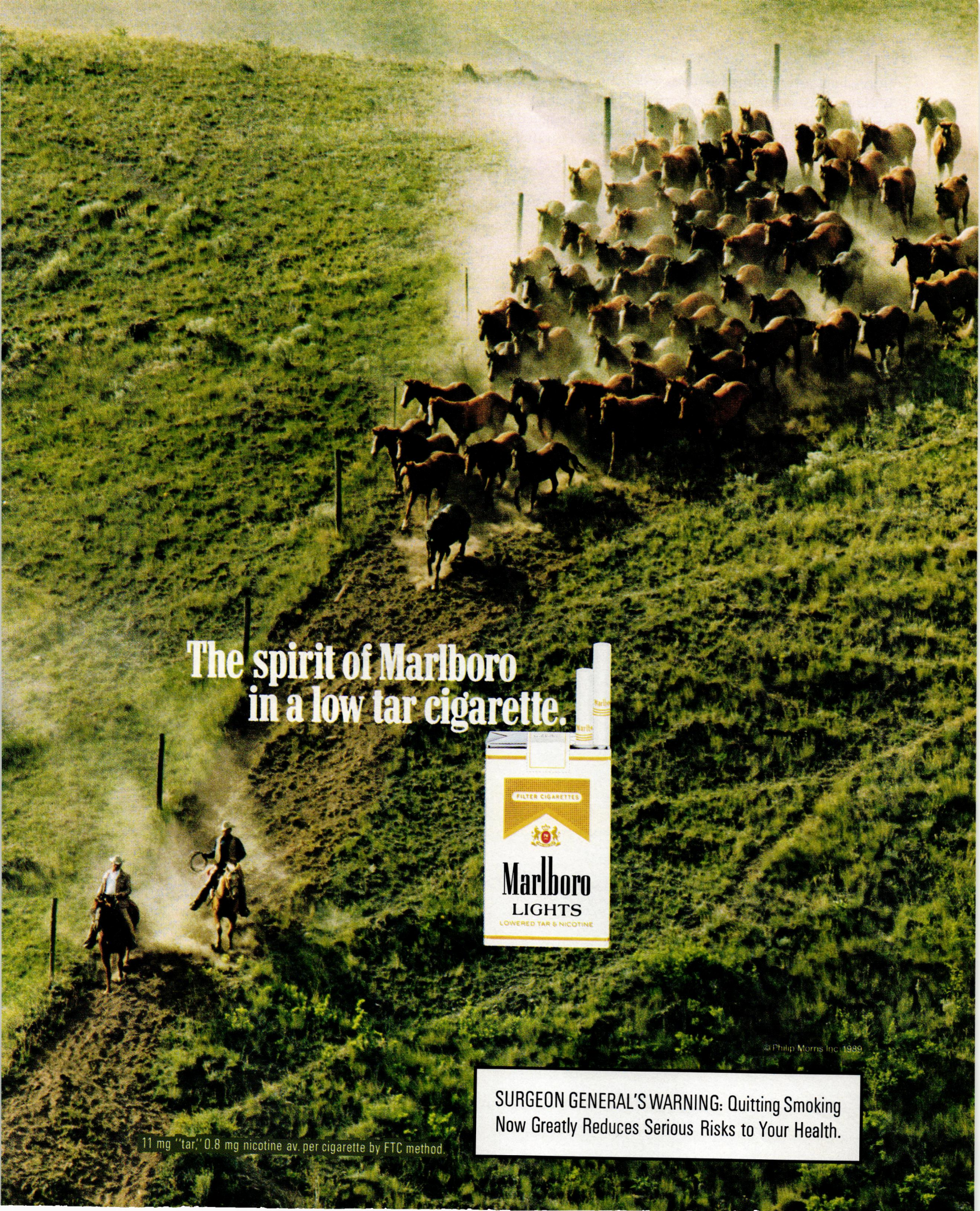
SUE FISHER KING Angled into the first-floor rooms of a Victorian storefront on Sacramento Street, Sue Fisher King's shop is filled with a pleasing array of Egyptian-cotton bed and bath linens selected from top-of-the-line Italian and French mills. Also displayed in abundance are blankets of cashmere and mohair, hand-painted silk velvet pillows and throws from Venice, and a collection of Italian and Mexican glassware—all of which has made King famous among San Franciscans as the purveyor of perfect wedding and houseguest gifts. (3067 Sacramento St.; 922-7276)

VIRGINIA BREIER The windows of Virginia Breier's shop were recently planted with lawn turf and occupied by a long-legged metal bird that quizzically peered out at passersby. Such whimsy carries through the rest of this crafts-filled shop where roughly chiseled wooden garden sculptures cluster alongside striped ceramic pitchers and seven-foot-tall papier-mâché skyscrapers. A former textile designer, Breier has an eye for punchy designs and top-notch workmanship. She invites those interested in a particular artist to venture into her living room upstairs, perhaps to show she's her own best customer. (3091 Sacramento St.; 929-7173)

HAWLEY BRAGG "We wanted to create a shop that felt like a home," says Kimberly Bragg, who with fellow decorator Nathan Hawley began Hawley Bragg four years ago. Specialists in eighteenth- and nineteenth-century French and English furniture, the pair have a predilection for circular shapes—among their offerings are antique marble globes, Edwardian lawn balls, and best-selling decorative spheres made of yak bone and yak horn. Customers also rely on the store for its inspired selection of period prints, silver frames, tapestry pillows, Chinese Export porcelain lamps, and Victorian boxes of richly textured mahogany and embossed leather. (3364 Sacramento St.; 563-8122)

SANTA FE The interior of Santa Fe is a study in the quiet honey-colored tones of mesquite and old pine. The furniture here hails from Mexico and New Mexico, and much of it dates back to the last century. Having pooled their knowledge, owners Sandy Cederwall, a collector of Indian baskets, and Hal Riney, an advertising executive and textile specialist, say authenticity is their most important strength. There are Third Phase Navajo chiefs' blankets with five-figure

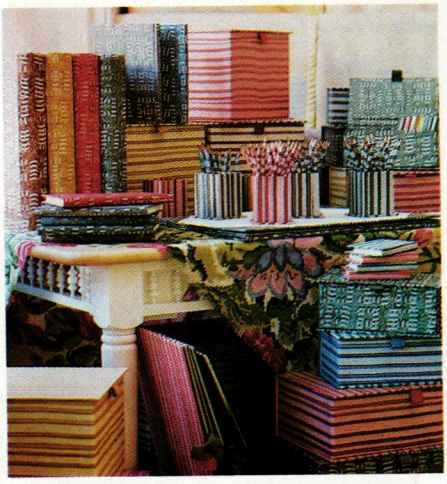
JEREMY SAMUELSON


The spirit of Marlboro
in a low tar cigarette.
FILTER CIGARETTES
Marlboro
LIGHTS
LOWERED TAR & NICOTINE
© Philip Morris Inc. 1989
11 mg "tar," 0.8 mg nicotine av. per cigarette by FTC method.
SURGEON GENERAL'S WARNING: Quitting Smoking Now Greatly Reduces Serious Risks to Your Health.

prices, but the store also carries less costly Navajo weavings, as well as Zapotec rugs, Pueblo pottery, wagon wheels, and ironwork—in short, everything for a home where the buffalo might roam. (3571 Sacramento St.; 346-0180)

JAPONESQUE Harried office workers on their lunch hour step into Japonesque as though escaping into a meditative garden, so gentle and hypnotic is the feel of this small but choice gallery specializing in Japanese decorative arts. Improbably located on the third floor of the downtown Crocker Galleria, Japonesque offers exquisite handmade objects—from cherry-bark boxes to pillow-shaped pewter plates and rice paper light fixtures—each laid out on a low table and labeled in owner Koichi Hara's calligraphy. It's worth buying something simply to watch Hara perform the enchanting art of Japanese wrapping. (50 Post St.; 398-8577)

THE GARDENER "As a garden designer in Los Angeles, I got very involved with the connection between the inside and the outside. I still like to blur this distinction," says Alta Tingle, owner of the Gardener in West Berkeley. Her airy shop, designed by Michael Parrent, features a carefully composed selection of



Pencils, books, and boxes covered in handmade Florentine paper are staples at Sue Fisher King.

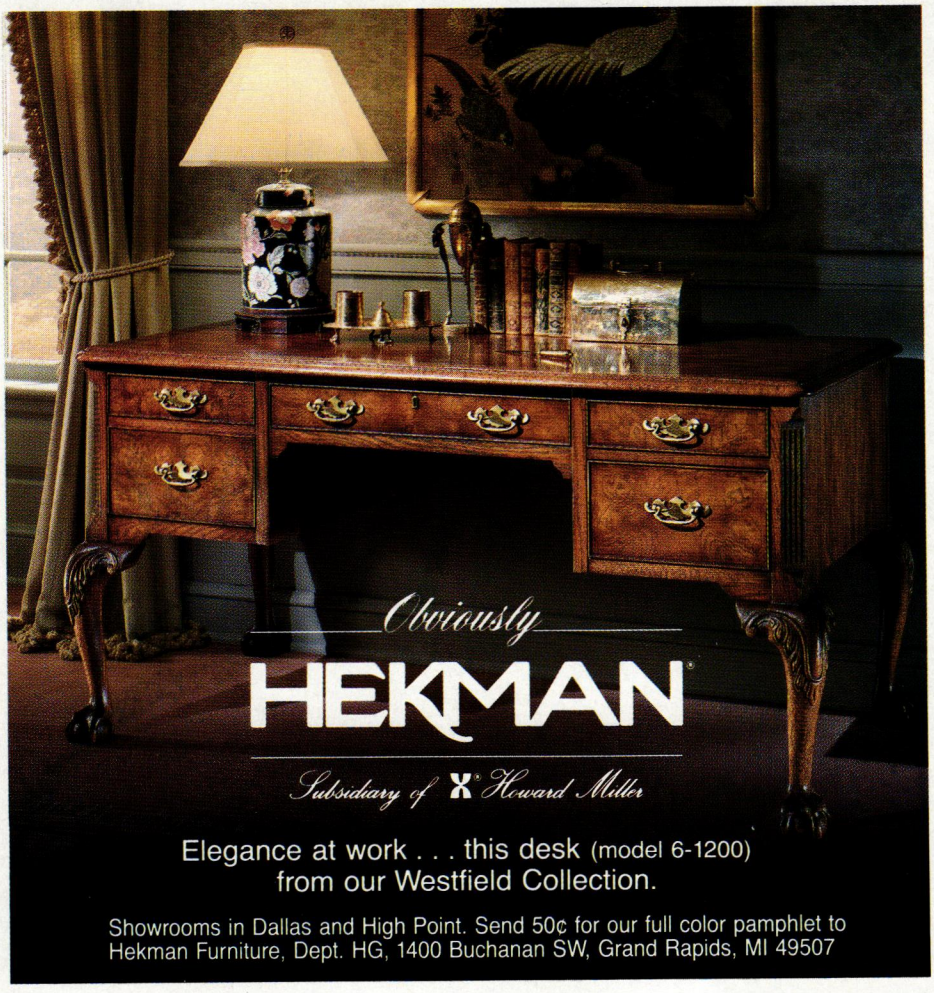
garden tools, flower bulbs, birdhouses, and rustic furniture, including stone-topped tables from Italy, Philippine colonial chairs and hutches, and dark wicker settees that look as if flowers ought to be growing up around them. (1836 Fourth St., Berkeley; 548-4545)

HILARY THATZ Many years ago a highly cultivated Englishwoman named Hilary Thatz invited the then-impressionable Cheryl Driver to high tea. In 1987, as a tribute to this inspirational hostess and the ease of life she represented, Driver opened a comprehensive home furnishings store called Hilary Thatz. Its strongholds are European textiles, eighteenth-century French and English furniture, and antique and reproduction pewter, faience, and porcelain. The vast space is divided into room-size vignettes—a wood-paneled men's library, a lady's sitting room with Palladian windows, a French country kitchen—and a professional decorating staff is on hand to help customers create their own treasure house. (Stanford Shopping Center, Palo Alto; 323-4200)

TURNER MARTIN Chalk sketches of Classical urns drawn on the pavement entice visitors into Turner Martin, a store that specializes in what artists David Turner and John Martin call finishing touches. There are "living accessories" in the form of house-, church-, and arch-shaped moss sculptures (treated to stay green for two to three years), chairs made of pine branches with their cones still intact, antique birdcages, and topiaries of assorted vegetables—all either made or collected by Turner and Martin. (540 Emerson St., Palo Alto; 324-8700)

THERIEN & CO. Celebrating fine antiques and fine living, Therien & Co.'s interests are far-ranging. The shop opens into an octagonal yellow room furnished on a recent visit with four antique commodes—Danish, Swedish, north German, and Italian—surrounding a Han Dynasty jar under a Russian Neoclassical lantern. Always in stock are an impressive collection of Swedish furniture, mirrors, and chandeliers, as well as fine European porcelain and seventeenth- and eighteenth-century mantelpieces. A smaller showroom next door holds Therien's own line of reproductions. And for the weary, Therien & Co. offers tea every day at 3:00 P.M. (411 Vermont St.; 956-8850) ▲

JEREMY SAMUELSON



"WHAT NOVOCAINE IS TO DENTISTRY, MY NEW CATALOG IS TO SHOPPING."

Candice Bergen



Painless shopping? No problem. With my new catalog and the Spiegel Fall Collection you can choose from hundreds of summer essentials in the comfort of your home. With no android-like sales clerks or annoying sensor tags to ruin your day. Just the thought of it kind of makes you numb, doesn't it? *To receive Candice's Catalog and the Spiegel Fall Catalog for just $5, simply call 1-800-345-4500 and ask for Catalog 715.*

Spiegel

RICHARD GREEN

XIX and XX Century European Paintings



Gustave Loiseau (1865-1935). *Place de l'Etoile, Paris.* Signed. Canvas: 23¾ x 32 in/60.5 x 81 cm

To be included in the forthcoming catalogue Raisonne of the work of Gustave Loiseau currently being prepared by Didier Imbert

Including works by:

Jean Béraud · Eugène Boudin · Henri Fantin Latour · Paul César Helleu · Stanislas Lepine
Henri Lebasque · Albert Lebourg · Henri Le Sidaner · Gustave Loiseau · Maximilien Luce
Henri Martin · Henri Morét · Alfred Sisley

OLD MASTER PAINTINGS
44 Dover Street
London W1X 4JQ

VICTORIAN PAINTINGS
39 Dover Street
London W1X 3RB

XIX AND XX CENTURY EUROPEAN PAINTINGS
4 New Bond Street
London W1Y 9PE

Telephone: 071-493 3939. Fax: 071-495 0636
New York: 518-583 2060

MEMBER OF THE SOCIETY OF LONDON ART DEALERS, BADA AND CINOA

"HOW TO AVOID THE SHOPPING MAUL."

Candice Bergen



Haven't we all had enough of fighting our way up packed escalators and trying to communicate with android-like sales clerks? With my new catalog and the Spiegel Fall Catalog you can choose from hundreds of great items in the comfort of your home. To be mauled or not to be mauled? That is the question. *To receive Candice's Catalog and the Spiegel Fall Catalog for just $5, simply call 1-800-345-4500 and ask for Catalog 718.*

Spiegel



JAB fabrics are available through **STROHEIM & ROMANN**

Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, New York,
Philadelphia, San Francisco, Seattle, Troy, Washington D.C.,
Rome, Paris, London, Zurich, Dusseldorf, Tokyo, Sydney, Toronto – SAMO

"TIRED OF TRYING TO FIGURE OUT WHICH IS THE SALES CLERK AND WHICH IS THE MANNEQUIN?"

Candice Bergen



Here's your choice. You can keep playing the sales clerk/mannequin guessing game or you can use my new catalog and the Spiegel Fall Catalog and pick from a plethora of great items in the comfort of your own home.

It's your decision. By the way, the mannequin is the one that dresses better. *To receive Candice's Catalog and the Spiegel Fall Catalog for just $5, simply call 1-800-345-4500 and ask for Catalog 719.*

Spiegel

A New Leaf

Abbie Zabar's art and writing branch out beyond the topiary in her Fifth Avenue penthouse. BY CELIA MCGEE







Abbie Zabar, left, clasps a favorite lavender topiary. Beside her stand a conical rosemary and globes of sweet myrtle and more rosemary. Far left: Corkscrew junipers on Zabar's terrace rise above Central Park. Below: The pitchfork beside the living room mantel is 19th century. Shaker baskets top a bookcase in the bedroom beyond.

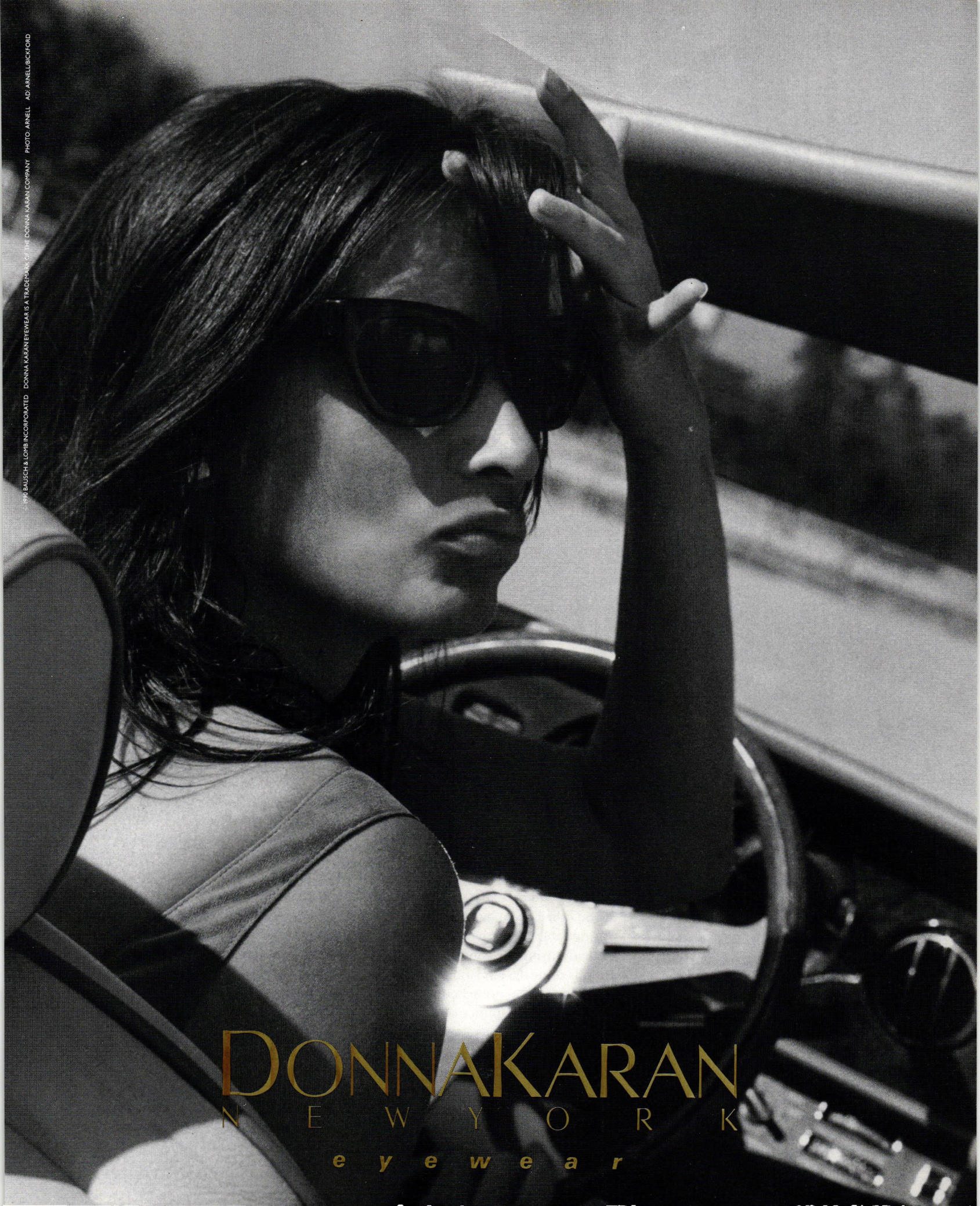
Consider rosemary. At most that may get you as far as the smell of a rocky hillside in Provence. But artist, designer, and garden book writer Abbie Zabar starts in Greece and Rome, where young couples wore rosemary wreaths on their wedding day. She knows that rosemary wood was once made into lutes for romantic madrigals and that in the seventeenth century gilded sprigs were dipped in scented water and given to wedding guests as a symbol of love and constancy. Fourteenth-century housewives stored rosemary with their bed linens to ward off evil dreams. Zabar tucks it into letters, an ancient token of friendship. She uses it in a divine chicken soup. And half beachcomber, half botanist, she suggests twisting green rosemary branches together to make a pretty anklet and wearing it by the ocean to discourage sand flies. Butterflies and bees, she says, are the only insects really interested in herbs.

Abbie Zabar learned all about herbs on the two levels of terrace that surround her Manhattan penthouse facing east, north, and expansively west over Central Park. She refined her knowledge through the art of herbal topiary and has shared it with others through her book *The Potted Herb.* Like the junipers and yews she has coaxed into balletic spirals, many of her herbs are evergreen. "I like having them to look at twelve months a year," she says.

They stand up to their background of skyscrapers. Paraphrasing Gertrude Jekyll, who located topiary in "that domain of design that lies between architecture and gardening," Zabar speaks of the "architecture" of her terrace plantings. She grows lavender to varying heights, shapes bay laurel into pom-poms, constructs obelisks of whitish green santolina, prunes sweet myrtle into soft spheres, and lays carpets of thyme. Her pine-needle rosemary takes a precise conical form. The only flowers she permits, her architecture's decorative element, are on herbs, trees, and vines.

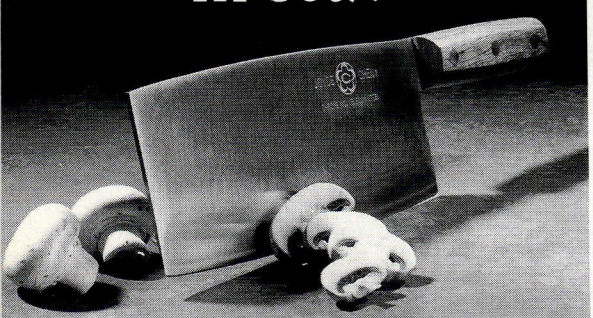
Each plant in turn has a home of its own, a pot carefully selected for shape, size, texture, color, and history. Zabar has found her pots on drives through France, in deserted old greenhouses upstate, at the Metropolitan Museum, and, a pebble's throw across the street, on a terrace where some black thumb had left a collection of stone lion containers to their own devices. The older the pots are, the better. Zabar values a good patina and the marks left by age on handmade objects. To test for cracks, she'll ring a pot like a bell. "Things that have been done right for a long time," she says, "are all

CLOCKWISE FROM LEFT: MICK HALES; LIZZIE HIMMEL (2)



©'98 BAUSCH & LOMB INCORPORATED DONNA KARAN EYEWEAR IS A TRADEMARK OF THE DONNA KARAN COMPANY PHOTO: ARNELL AD: ARNELL/BICKFORD

The best oriental chefs are into heavy metal



Which is why Joyce Chen makes her All-In-One Knives. They're incredibly sharp, incredibly balanced and incredibly versatile.

Pictured, is the traditional-size 85mm Chrome Molybdenum stainless steel knife. (Not pictured, is the smaller 63mm version.)

Both are full tang with triple stainless steel rivets. And Bobinga wood handles perfectly balanced to handle all the chopping and cutting that goes into Chinese food.

All-In-One Knives from Joyce Chen. For people into cooking Chinese, they're survival knives.

JOYCE CHEN

Eastern cookware for the Western kitchen

Joyce Chen Products, 411 Waverley Oaks Road, Waltham, MA 02154

available at: Castner Knott, The Cupboard, China Closet

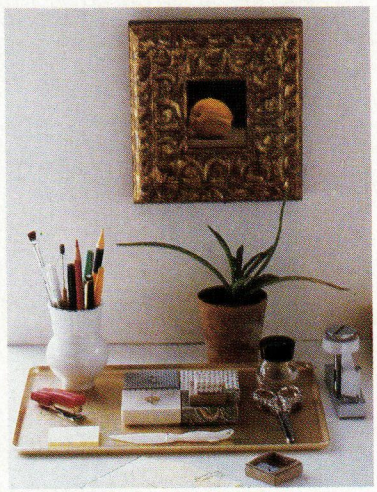
right with me." She has looked for inspiration to medieval monks, who grew herbs for medicinal purposes in straight monastery plots, and to Shakespeare's contemporaries, who laid out topiary gardens in intricate knots or mazes, with chamomile paths running through corridors of lavender. Zabar has an Elizabethan herb garden on Nantucket.

She has designed her apartment to conflate indoors and out. When she moved in, it was "dark and had no vistas, which should have been the whole point." She opened it up to make one large space with simple white dividers on the diagonal creating the kitchen and a bedroom area and windows on three sides. Zabar calls her office, perched at the top of the stairs on the way to the upper terrace, her "garden shed." In the living room a pair of gardening gloves tops a pile of books on the coffee table next to a topiary cluster, and a nineteenth-century iron pitchfork leans against the fireplace. The leather sofas are the color of terra-cotta pots.

Scattered comfortably on the sofas are white cotton pillows embroidered with Zabar's signature pine tree. As a graphic artist and a designer of corporate logos, she understands the importance of establishing a visual identity. The insignia she uses outdoors, on benches and planters, is a heart. She also always hides the motif somewhere in her garden designs. It's another tidy exchange between inside and outside, human nature and the natural world.

Like a third terrace, her desk runs the length of one side of the apartment. "I love the orientation to the sun," she says. "I can start out having breakfast at one end, and end up having a sunset dinner at the other." She has dispensed with a dining table altogether, using the desk instead during the winter months when friends come by. For summer entertaining several tables are set outside.

Zabar's desk is punctuated by the occasional still lifes that are her way of arranging topiaries, drawing tools, layouts for magazine articles or illustrated lectures, and tiny handcrafted boxes for holding pen nibs, staples, paper clips, and stamps. She arrives at these groupings through a process of elimination, a willed simplicity as scrupulous as the row of rare Shaker baskets she has lined up on the bookcase above her bed. She has an abiding fear of "ditziness." For that reason, she deduces, she doesn't exactly collect, but likes multiples of particular objects, like the baskets, "to give me an overview." Or a bird's-eye view: Zabar has a habit of studying nature in miniature. Her topiaries stand like miniature forests; she cultivates miniature orchids; the favorites in her library of antique gardening books are minuscule



A Robert Kulicke painting of a peach hangs above a still life of Zabar's miniature boxes.

volumes with hand-colored engravings, which she has bound in leather and embossed in gold.

For yet another perspective, the child's-eye view, turn to *Alphabet Soup,* the children's book written, designed, and illustrated by Zabar and due out this fall. On the cover is what a child would see looking down at a bowl of alphabet soup. Inside, each letter is represented by a food from a different country. A is for antipasto. F for the British sweet called fool. R for rijsttafel. What else should we expect from a cook and gardener who has recipes for sage potato crepes, myrtle berry vinegar, rose geranium jelly, and lavender swizzle sticks? Except her very next, very different book. "It's about gardening as a metaphor for life—the art of transplanting, the need to build a nest." About myths and metaphors and science and folklore. "About how we're all still looking for the Garden of Eden." ▲

LIZZIE HIMMEL

Cultivate an English accent and never speak a word.



Whisper volumes of rich refinement and blooming romance with "Lady Caroline," designed by Hines & Co. expressly for the 250 Suite Collection from Cannon Royal Family. An exquisite 250-thread count of 60% Pima Cotton blend, 40% polyester, the most luxurious easy care fabric in America. Tonight, sleep in an English garden. And awaken a whole new language of comfort. For stores nearest you call 1-800-237-3209. Or write Cannon Mills, 1271 Avenue of the Americas, New York, NY 10020.

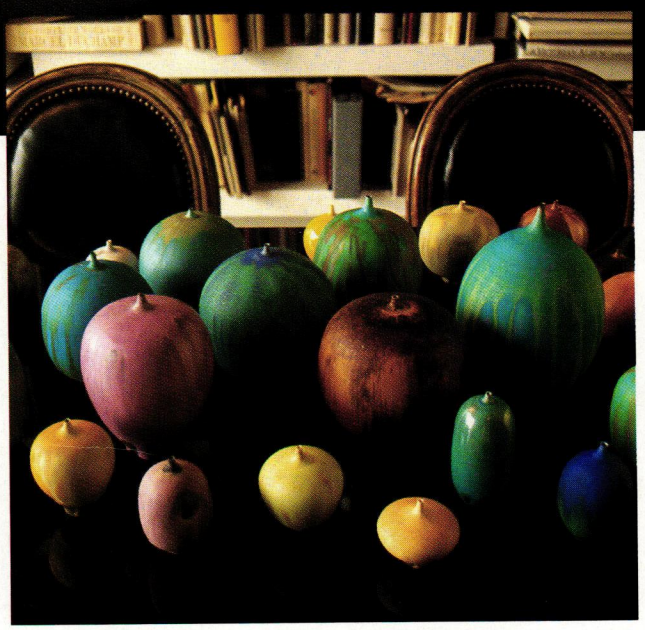
HINES & CO

CANNON®
The Fabric Of Life

Hide and Seek

Robert Pincus-Witten and Leon Hecht keep some of their favorite treasures out of sight. BY DOUGLAS BRENNER





TODD EBERLE

Sculpture in the living room, top, includes, from left, a 1925 Alfred Auguste Janniot bust, an anonymous early 20th century torso, a 2nd-century Roman Apollo, a Tang bodhisattva, a Georgian vestal virgin, and a 1930s Janniot horseman. Above: Rose and Ernie Cabat pots in the dining room.

Back when other boys in the Bronx were trading baseball cards, Leon Hecht and Robert Pincus-Witten were poking around in secondhand stores for old buttons, coin silver spoons, and transfer ware plates at a dime apiece. "We met in kindergarten," says Hecht, now the president of a textile company, "and we've never stopped collecting." Pincus-Witten, an art historian and critic, recalls the windfalls of adolescent expeditions into New York antiques and crafts shops and some of his rarer finds as a student connoisseur in Paris: a Lodovico Carracci drawing bought at the Marché aux Puces for six dollars, a Lalique vase for one. The occasional shrewd resale provided a welcome tuition subsidy. More important, the treasure hunt was also an aesthetic education in itself, a course of study that still continues.

As a specialist in modern art at Queens College and the graduate center of the City University of New York, Pincus-Witten encourages his students to track down the work of non-Modernist artists and lesser-known movements and mavericks of the past to help clarify the achievements of today's avant-garde: "I tell them they should know whose baby they're throwing out with the bathwater." The historical range of Hecht and Pincus-Witten's own holdings attests to their faith in this doctrine. Pieces by young contemporaries are interspersed with enough scholarly esoterica to supply countless graduate seminars with footnotes. There are, for instance, extraordinary subcollections of French Classical sculpture from between the wars and Cubist-inspired Italian ceramics of the 1950s. "I'm fascinated by the incredibly complicated bad taste of the fifties," says Pincus-Witten. "It's one of my enthusiasms of the moment."

The young collectors' first major joint acquisition was a statue of a vestal virgin, dated 1791, that they discovered


McGUIRE®
PHOTO RUSSELL MACMASTERS ROOM SETTING IRWIN ROBERTS US PATENTS 2,936,009, 2,837,142
NEW COLOR PORTFOLIO
100 LARGE PAGES · 145 COLOR PHOTOGRAPHS
Send $10.00 to McGuire, Dept. HG5-90, 151 Vermont St., San Francisco, CA 94103
Visit a McGuire showroom with your Interior Designer or Furniture Dealer.



while bicycling on Nantucket in the early 1960s. Cast by Eleanor Coade in the artificial stone she made fashionable in Georgian England, the maiden still presides over Hecht and Pincus-Witten's Manhattan living room. Both men smile at a visitor's remark that the spare white-walled space looks as though the accumulated treasures of their decades of collecting have been pared down to minimal furniture and a few choice sculptures. "People always seem to be surprised by the austerity of the room," says Pincus-Witten. "But Leon spends his day with pattern on pattern and color on color, and I spend mine with objects and images—we're inundated by decorative arts and fine arts, high art and low art. Here we tend to keep things put away and take them out only when we want to look at them." This process resembles the changing exhibitions in the tokonoma, or wall niche, of a traditional Japanese house, though it is neither seasonal nor ritualized.

To demonstrate that favorite pieces are always right at hand, Hecht leads the way to a bedroom closet and takes down a shopping bag. He unwraps wads of tissue paper to reveal the iridescent glaze of small round pots—some no larger than an egg—made in the 1950s by American ceramists Rose and Ernie Cabat. Stepping back to admire the glowing trove, Hecht observes, "This may seem eccentric, but your eye tires of things. We're always rearranging. That's why we don't hang pictures." Instead, paintings lean against walls, like the David Salle in the guest room, the 1530 Jan van Scorel *Adoration of the Magi* that stands just inside the front door, and the eighteenth-century portrait of a boy, attributed to Copley or a member of his circle, which until recently was propped up in a bedroom beside *Christ with Bar,* a neo-Romantic photograph, circa 1986, by the Starn Twins.

The provisional way in which pictures are displayed also reflects their owners' decision that the apartment should above all be a setting for sculpture. This priority is clearest in the living room where each piece rests on its own pedestal. (The Louis XVI chairs placed near daybeds designed by Hecht were chosen because the color of their frames matched the patina of the Coade vestal and her base.) "Since the sculpture is not some bibelot on a piece of furniture," says Pincus-Witten, "it is seen as art rather than an objet d'art. As a result it has enormous integrity and presence." The diversity of these





Robert Pincus-Witten and Leon Hecht, far left, with the Coade stone figure and base they found on Nantucket. Above left: Fantoni vases of the 1950s. Left: An anonymous French sandblasted glass hand, c. 1937, and an Orrefors crystal vase, c. 1917, signed by Simon Gate.

presences is emphatically broad. A row of pedestals brings together the head of a Tang bodhisattva, the torso of a second-century Roman Apollo, an as yet unidentified early twentieth century figure (possibly by Noguchi), and an Art Deco female bust by Alfred Auguste Janniot. Elsewhere in the same room, a Dadaist bronze by contemporary sculptor Annette Lemieux takes the form of a man's hat and hatbox.

Happily for Hecht and Pincus-Witten, their capacity for new acquisitions surpasses even the extensive storage space in the apartment. A recently completed Shingle Style country house in Connecticut is already home to their growing collection of Georgian and neo-Georgian furniture—another current enthusiasm—along with the Copley circle portrait from the New York bedroom. "Of course," says Hecht, "we're not going to hang it on the wall." ▲

TODD EBERLE

AT LEAST TWICE EACH DAY, YOU GET TO CONGRATULATE YOURSELF FOR A WONDERFUL DECISION.

How many opportunities do you have to make a decision that's both aesthetically pleasing and shrewd? If you use Du Pont CORIAN,® the extraordinary solid surface material, in your home, you'll definitely have the chance.

CORIAN lets you create beautiful bathrooms and kitchens that are as individual as you are. All while meeting your exacting standards for performance, ease of maintenance and durability.

CORIAN lets you totally color-coordinate basins and tops. And it comes backed with a 10-year limited warranty from Du Pont. For more information and the name of your Authorized CORIAN Dealer, call 1-800-527-2601. Or write Du Pont, Room G-51528, Wilmington, DE 19801.

Then, twice each day, give yourself a pat on the back. With the splendid decision you made, you deserve it.

CORIAN



DU PONT

CORIAN.® The premium quality brand of solid surface products from Du Pont.


Photography: Toscani
ESPRIT

Editor's Page

MAY 1990

THE HOUSE IN GOOD TASTE WAS THE TITLE OF ELSIE DE WOLFE'S 1913 TOME ON decorating. The woman generally credited with inventing the interior design profession in America is also responsible for adding that infamous adjective to the word "taste"—until her time, there was only taste or its absence. The May issue of HG explores the many facets of taste as purveyed by Elsie de Wolfe's heirs. In the late twentieth century most everyone seems to have moved beyond the belief that there is one right choice (and many horrendous errors). Certainly, the editors of this magazine believe that there are countless valid expressions of style. With this in mind, we have selected a wide assortment of interiors for our special decorating issue—from Christian Lacroix's colorful and quirky new Paris apartment created with the young decorator Jean-Louis Riccardi to the forties- and fifties-inspired house by the design team of Richard Gillette and Stephen Shadley for one of Hollywood's most radiant stars. But we offer a large range of interiors in every issue; what distinguishes this month's is the fact that all of the houses and apartments we show were created by decorators—and that we have chosen a few from their ranks for special attention in feature articles. Mark Hampton sketches charming portraits of Elsie de Wolfe and five other well-bred pioneers of the profession in America. Quentin Crisp takes a characteristically surprising approach to an intimate decorating locus—the master bedroom. And in honor of the flowers that bloom in May, we have Senga Mortimer's piece on the lush tones of a painter's garden in Pennsylvania as well as Wendy Goodman's appreciation of the sublime bouquets at that most glamorous New York restaurant, La Grenouille. I think you will agree that the May issue of HG is not only informative but also highly decorative—no matter what your taste.

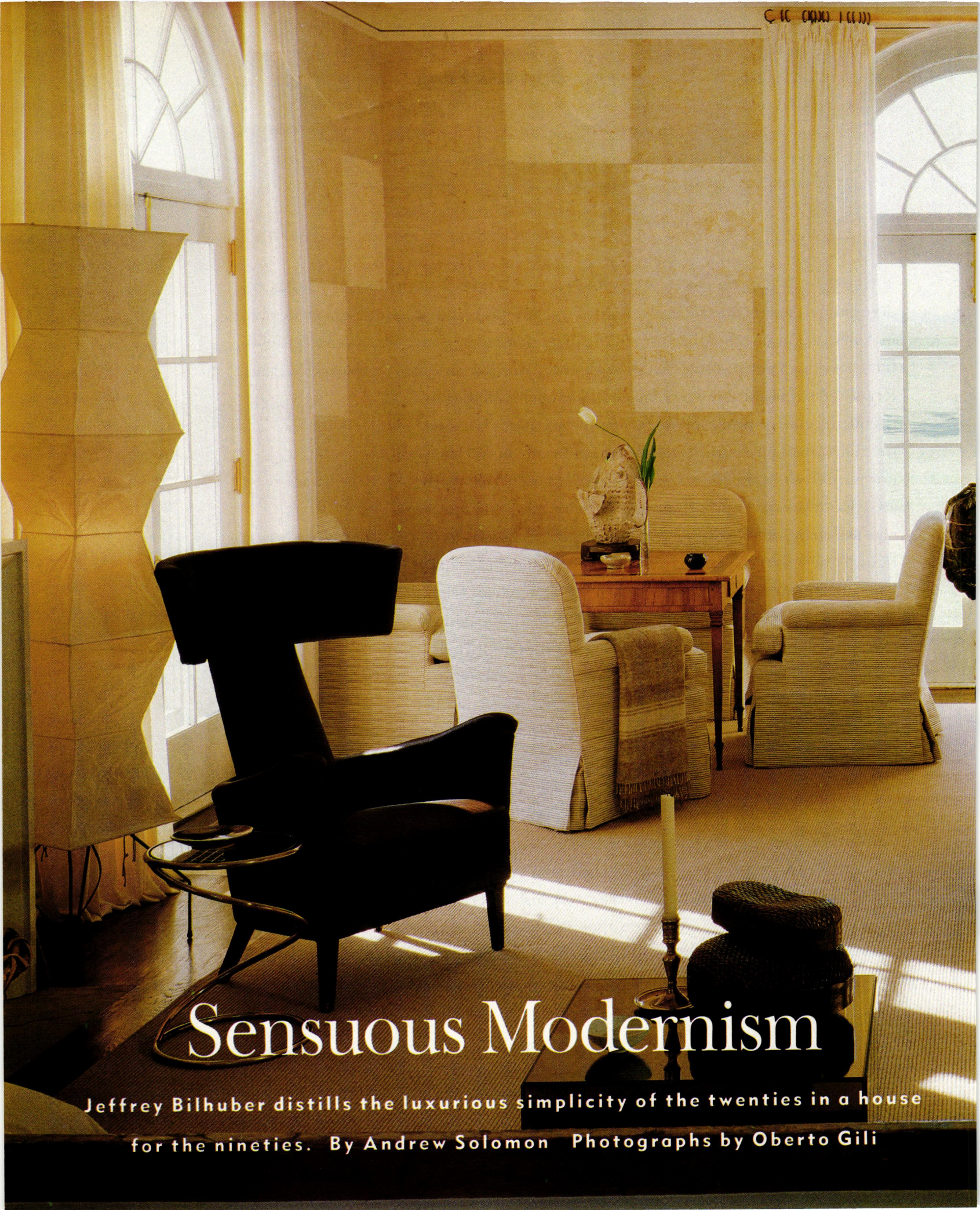


English nature prints and a painted Directoire chair in the dining room of a Pennsylvania house decorated by Jeffrey Bilhuber.

OBERTO GILI

Nancy Novogrod

EDITOR IN CHIEF



Sensuous Modernism

Jeffrey Bilhuber distills the luxurious simplicity of the twenties in a house for the nineties. By Andrew Solomon Photographs by Oberto Gili



The living room of Frova House in eastern Pennsylvania typifies the purified elegance of the residence. Bilhuber covered the walls in hammered-bark paper and curtained the windows with unlined monk's wool. A 1940s winged-back chair converses with card chairs, an Indonesian prayer seat, and a gilded Italian daybed upholstered by Billy Baldwin. Details see Resources.

THE CURRENT OWNERS OF FROVA HOUSE, A 1920S ITALIANate villa in eastern Pennsylvania, are brave and tenacious people. They discovered the house of their dreams; they offered to buy it; they were refused. It was at that time inhabited by an elderly couple, eccentric and reclusive people who admitted no visitors and avoided all disturbances. Determined to have it at all costs, in love with it though they had never been inside, the present owners pressed and pressed and finally negotiated a contract with the husband which provided that when he was no longer able to live in the house, they would be offered first refusal.



For some years they lived a few miles away and waited. When the news came to them that the husband had died and his wife was being institutionalized, they bought their dream house as soon as possible, set foot inside, and found a spectacle past all imagining. The couple made the Collyer brothers look like the White Tornado. They had never thrown anything away: rubbish filled the place to above-shoulder height, with tiny corridors carved for human passage. Sixty-six tons of stuff were eventually cleared from the house. Its bones were intact underneath, but its surface was like a vision from the grave. Jeffrey Bilhuber was called in to put everything to rights.

As if in horror at the layers upon layers of garbage that had come before, Bilhuber reduced everything to its strengths and essentials; as if in conscious disdain of the filth that had preceded him, he designed a house that is radiantly clean in every particular; as if in disgust at the haphazard agglomeration of junk, he conceived an interior in which everything is intentional. In the house today, one is constantly aware of decisions that have been made, of carefully considered priorities, of finely tuned balances. Everywhere one notes what has been eliminated to make each room into a concentrate of itself—the pictures that are not hanging, the objects that are not cluttering, the heavy curtains that are not draping Baroque silhouettes across the plentitude of sun. But the house is not strictly Modernist; it is purified rather than minimalized, without slickness or hard edges.

Throughout the house Bilhuber has got the proportions right, as if by some ancient golden mean. The doors that he heightened, the odd-size furnishings, the arrangement of the pictures in the dining room—all these things fit with one another, creating a unity of spirit that makes the passage from one room into another a pleasure and a delight. The attention to detail is phenomenal. The doorknobs, for example, are bronze casts of a shape molded in clay by Bilhuber and his



Bilhuber, *above,* reduced everything to its essentials, including the front of the living room, *right,* where natural light creates gradations of color on the textured walls and curtains and illuminates the drafting table of Gustave Eiffel, a pair of U tables supporting Ming and early Korean vases and bowls, a bronze mirror cube table designed by Bilhuber, and artworks hung in unexpected positions. *Inset:* Silk velvet dressmaker fabric on the daybed inspired much of the decoration.

You can lose yourself in



the endlessly delicate gradations of texture and color



A dining table formerly belonging to Babe Paley is surrounded by Directoire chairs painted with casein and a set of English fern nature prints from the mid 1800s.



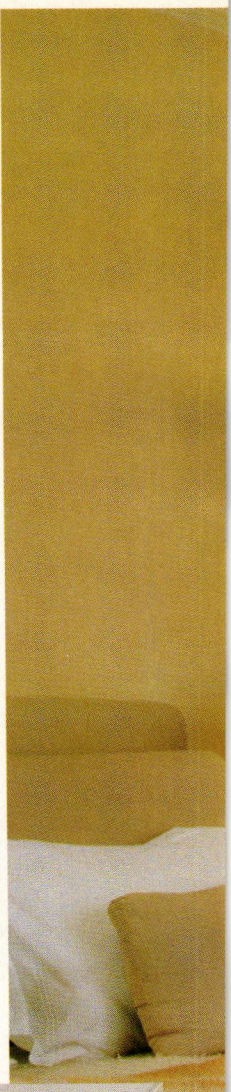
clients late one night over coffee. You would hardly notice them until you reached to open a door and found you were clasping a form your hand would make for itself.

The pieces of furniture Bilhuber has designed are similarly both whimsical and apposite. A writing table in the master bedroom is lacquered in a parchment that resembles the pattern on the living room walls and reminds the owners from their first waking moments of the elegance that waits for them below. In the dressing room Bilhuber has taken chests of drawers from the owners' previous house and turned them into vanity units for sinks. The incongruity of faux bamboo dressers painted white and sprouting spigots is amusing but not obtrusive. In one of the upstairs bedrooms Bilhuber has used pink Indian bedspreads—"the kind of thing I hung on the ceiling in my room when I was a student in the seventies"—as curtains. The front hall has an enormous reed mat on the floor that is painted in an outsize leopard-spot design. The same matting continues all the way up the stairs. "We saw these mats at Pottery Barn," says Bilhuber. "We instantly knew that they were completely great, a onetime find, and so we bought the entire stock." The mats look perfectly in keeping with the refined objects around them. "It's fun, it's just gotta be fun!" Bilhuber exclaims. It is also wry and self-assured, the kind of decorator joke that laughs at the rest of the decoration without in any way undermining it.

The living room walls are covered in hammered-bark paper, a traditional Native American craft. It is all in squares, like a detail of Pierre Legrain furniture, like a Cubist portrait of the movement of mists against an autumn sky, like a dream of twenties elegance. The edges of these squares fade into one another. You can lose yourself in the texture of the paper—in an individual square like a panel of shagreen or in the larger pattern of squares. You can lose yourself in gradations of color, too, and as you follow the endless turning of shades you come to the curtains, which are of unlined monk's wool, fresh and multitonal themselves in the changing light from outside. So much delicacy and softness is inviting; the edges of a wild forties armchair or of an inverted Guatemalan mortar used as an end table are just enough relief so that the room doesn't feel muffled.

The other rooms downstairs sustain this tactile quality. The furnishings are oddly assorted; Bilhuber and his clients share a historical bent, and several *(Text continued on page 212)*







Whimsical touches include reed matting with outsize leopard spots and a red border on the hall floor and stairs, *top*. *Right:* Louis XVI chairs covered in a translucent Kent-Bragaline silk check grace the dressing room. *Far right:* A view of the bedroom from an 18th-century Italian armchair.



One notes what has been eliminated to make every room a concentrate of itself



A recent Christian Lacroix creation. *Right:* Souvenir photos and invitations held by a folding screen in the bedroom of the Lacroix Paris apartment. *Far right:* Christian and Françoise Lacroix on a Provençal sofa in the entry.

DAN LECCA



In His Own Fashion

WITH A SPIRITED IRREVERENCE, JEAN-LOUIS RICCARDI HELPS DRESS UP THE LEFT BANK APARTMENT OF CHRISTIAN LACROIX

BY WENDY GOODMAN PHOTOGRAPHS BY THIBAULT JEANSON



The living room abounds with the antiques store and flea market discoveries of Jean-Louis Riccardi and Françoise—iron chairs, an 18th-century French sofa bed, a striped commode, a 19th-century English leather chair. The carpet is available from Patterson, Flynn, Martin & Manges. Details see Resources.

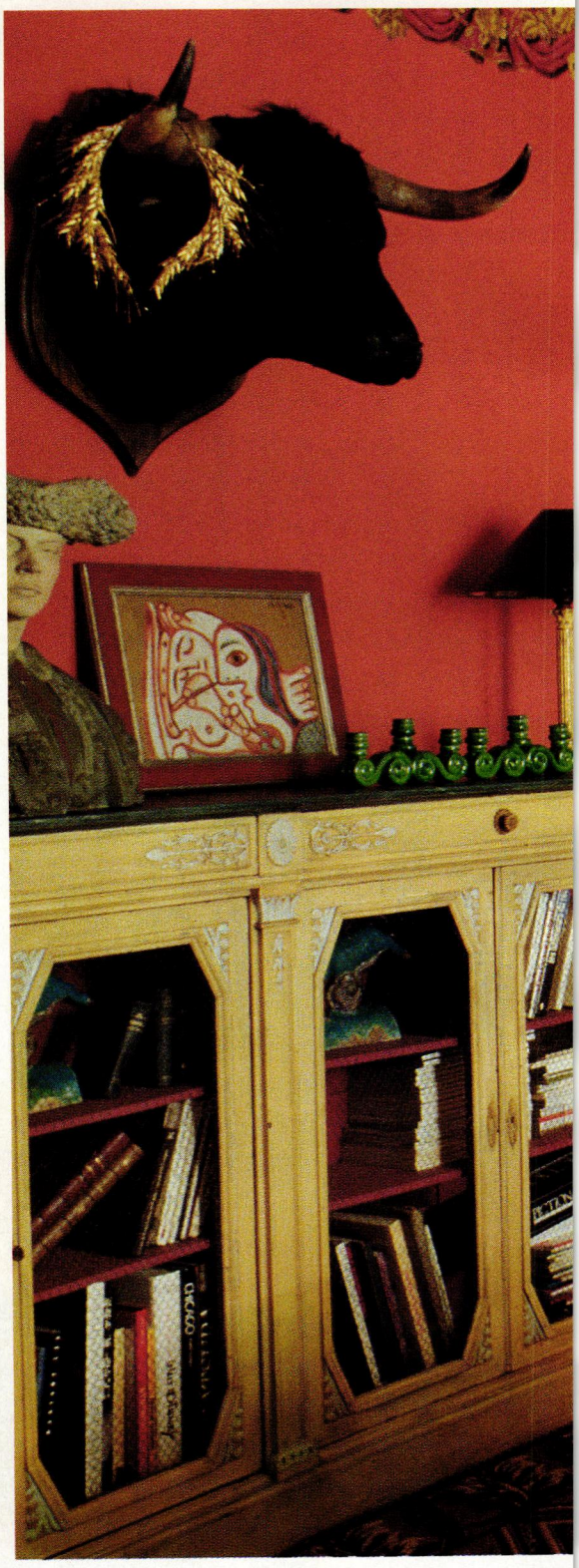

DAN LECCA

I WANT MY LIFE TO BE CUT IN TWO parts," says the already legendary couturier Christian Lacroix by way of explaining the contrast between his new apartment in Saint-Germain-des-Prés and his couture salon on the rue du Faubourg-Saint-Honoré. "For me fashion is a kind of theater and theater needs a stage, so I wanted the couture house to be a stage for fashion. But when I leave and go home, it's completely another world. It's for me and Françoise and our close friends—very private."

The world Lacroix goes home to was created by the inspired teamwork of himself, his wife, Françoise, and the decorator Jean-Louis Riccardi, who is also a close friend. "I never liked the idea of a decorator," says Lacroix. "I thought it was so impersonal to ask a stranger to do your mood. But when we saw Riccardi's house two years ago, when he kindly threw a birthday dinner for Françoise, we knew we shared the same sensibilities. In couture there is something called premier d'atelier. These are the brilliant talented people who materialize your dreams, your ideas. That is Riccardi for me in the house."

After deciding they wanted to stay in the Saint-Germain area, where they had been living in a small flat, the Lacroix searched for a year and found a cozy beautifully proportioned nineteenth-century apartment on the rue des Beaux-Arts. The adventure, as Riccardi puts it, began with his and Françoise's weekly trips to antiques shops and flea markets. After five months of shopping and collecting paint samples and fabric swatches, they presented the possibilities to Lacroix.

Their choices reflect one key principle of Riccardi's: "Tell a real story rather than be merely decorative. Your house is a voyage of the life you have already lived." According to Lacroix, "The whole house is like a couture collection, each room a different outfit, different mood, but always with a mix of things that I love." In fact, the couturier conceived of the appointments in his living



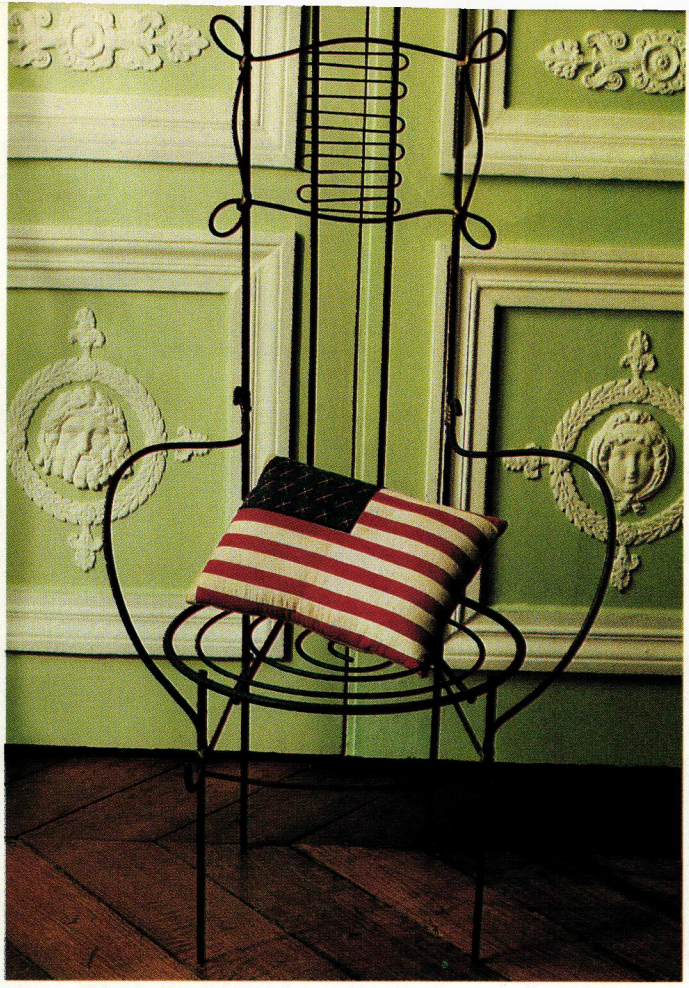
A bull's head Lacroix was given when he came out with his first collection overlooks the Pompeian red dining room, *right*. Beneath it, on a Directoire bookcase, sit a Girardet bust, Vallauris candleholders, and a bronze doré lamp. The wall sconces, chandelier, octagonal plates, and collection of holy figures in their starry niche are all Provençal. *Below:* Old tiles Françoise found were installed in a patchwork pattern in the kitchen, where Directoire chairs complement a mosaic-topped table.



A dining room reflecting



the mood of Provence, where Lacroix grew up, was one of the few stipulations





"The house is like a couture collection, each room a different outfit"





room as parts of a gown: the gray scalloped frieze by Patrice Mauny, whose work the Lacroix had first seen in Riccardi's house, is like the embroidery on a collar, the golden curtains represent the scarf, the leopard-spot carpet and chairs are the jacket and skirt.

The warm yellow living room reminds the Lacroix of London, a favorite city; while the atmosphere of the house is uniformly both elegant and playful, a spectrum of strong but genial colors amplifies the dramatically distinctive identity of each room. The southern mood of Provence, where Lacroix was raised, is evoked in the dining room, which displays a bull's head on one of the Pompeian red walls and a collection of holy figures from Arles in a niche repainted bright blue with stars.

Lacroix had to resist making the house too Provençal for its cosmopolitan setting, but he and Françoise did want a country kitchen. "We don't have a country house for the moment, so this is our country house," he says, indicating the kitchen's festive ceramic tiles and a mosaic-topped table that Françoise and Riccardi picked up at the Montreuil flea market.

"The only real changes we made were in the kitchen and the bathrooms," says Lacroix. "They were too modern." The adjoining bathrooms hark back to earlier ages: old-fashioned wallpaper and brass fixtures as well as more ceramic tiles in Lacroix's bathroom remind him of his grandparents' house, while Françoise's bathroom has the feeling of a whimsical boudoir, with a coiffeuse of inlaid mosaics and a Napoleon III piano stool serving as tabouret.

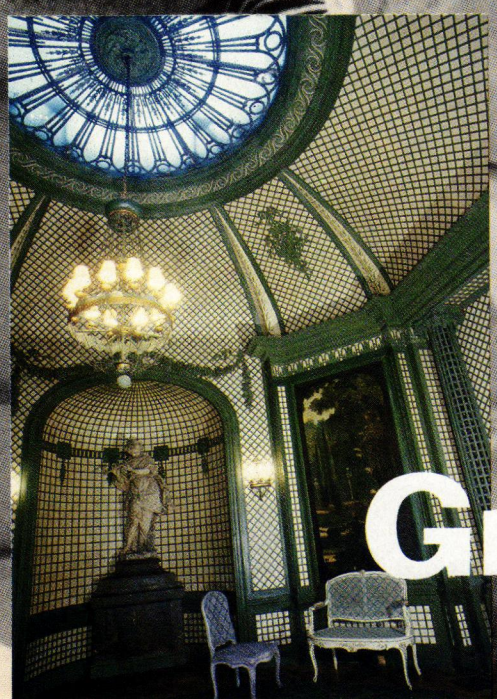
For the bedroom Françoise wanted a chartreuse scheme—her favorite color and "very Barbara Cartland," according to her husband. Here a zany mixture of English, *(Text continued on page 212)*



A view into the bedroom, *right,* where the walls, with a frieze by Patrice Mauny, and the folding screen concealing Françoise's closet are painted in her favorite color. ***Opposite, clockwise from top left:*** A metal chair from Riccardi; a Polish santon, a shell vase and box, and a candy box brimming with Lacroix fantasy jewelry atop the bedroom bureau; Françoise's coiffeuse; the couturier, hard at work in his study.







Grandes Dames of

ELSIE DE WOLFE Light painted woodwork in the former Washington Irving house, *opposite top*, as it was in 1898, signaled a revolt against Victorian taste. *Left:* De Wolfe in 1946. *Opposite center:* The decorator and her husband, Sir Charles Mendl, in Beverly Hills. *Opposite bottom:* Treillage at the Villa Trianon. *Below:* A mix of Classicism and exotica in the 1920s. *Right:* Chinoiserie at Condé Nast's Park Avenue residence.

LEFT, CLOCKWISE FROM RIGHT: LOUISE DAHL-WOLFE COURTESY STALEY-WISE GALLERY; DAVID MASSEY; CECIL BEATON; CULVER PICTURES. RIGHT: HEWITT-SMITH COLLECTION, NEW-YORK HISTORICAL SOCIETY (2)



Decorating



The well-bred pioneers of twentieth-century American taste set a standard that still guides their profession

By Mark Hampton

IF WE WERE TO BELIEVE IN LEGENDS, WE WOULD GIVE CREDIT for the founding of decorating as a profession to Elsie de Wolfe. I rather like the idea of legends, so why not believe in at least the most plausible of them? Especially in our era of too many harsh realities. Besides, the history of decorating is full of bona fide legends—most of them women and all of them remarkably interesting. A continuous succession of individualists who didn't have the feminist movement to support them, they just had brains, taste, and ambition. They usually benefited from good strong bloodlines as well. They were "ladies" most of the time, and society was a realm in which they were completely at home. Their manners were patrician, as was their general outlook, and they often wore little black dressses with diamond pins on the shoulder.

Elsie de Wolfe was a trailblazer, any way you look at it. She went on stage at a time when the distinction between show girls and actresses was somewhat blurred. As a socially acceptable career, acting certainly wasn't a perfect choice. But then, a hundred years ago the concept of suitable careers for young women was a bit of an oxymoron. The productions Elsie appeared in were better known for the clothes she wore than for the lines she spoke. Her own good taste was her greatest gift. She and Elisabeth Marbury, the great theatrical agent, shared a sweet little house off Gramercy Park where they entertained





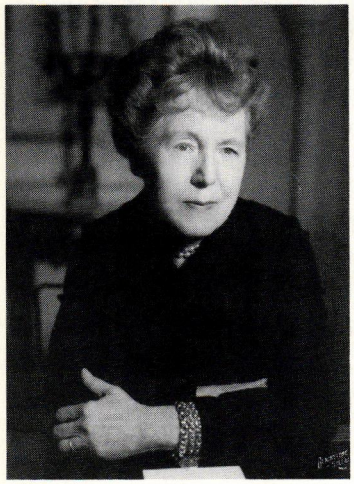
Elsie Cobb Wilson



The uncluttered geometry of a Directoire sunroom in a New Jersey country house, *far left*, exemplifies Elsie Cobb Wilson's dignified restraint. *Left:* In the Fifth Avenue apartment of her sister, Mrs. Cornelius Bliss, the decorator used Georgian paneling as an architectural framework for 18th-century English and French furniture comfortably grouped to encourage conversation. Chintz and an Oriental carpet supply discreet pattern and color. *Below left:* Elsie Cobb Wilson, c. 1933.

Eleanor McMillen Brown

As head of McMillen Inc., Eleanor Brown, *below*, strove for dramatic grandeur in interiors such as the 1945 Winthrop house, *right. Far right:* Unadorned walls in the Suarez drawing room set off the opulence of Louis XV bergères and a coromandel screen. The pale palette was keyed to Aubusson carpets.







Without sacrificing any of Mrs. Wilson's upper-class subtleties, Mrs. Brown was not afraid of making a strong statement

a large circle of New York society—the rich, the intellectual, and the stylish. Then, as now, very few people fell into all three categories. As Elsie gradually rescued the house, which had once belonged to Washington Irving, from its maroon cluttered gloom, the fashionable world took notice. By stages, she painted the woodwork white and replaced heavy mantels from the 1860s with simple ones in the style of Louis XVI. Bastard Rococo mirrors gave way to severe Neoclassical ones. Walls that had been covered with a collection of plates were paneled with plain moldings and painted light colors. The furniture was also painted white or marbleized in pale tones. If dark pieces could not withstand the paintbrush, they were replaced by Louis XV and XVI chairs and consoles, some eighteenth century, some not. Authenticity was not the point. A revolutionary lightening and refining was.

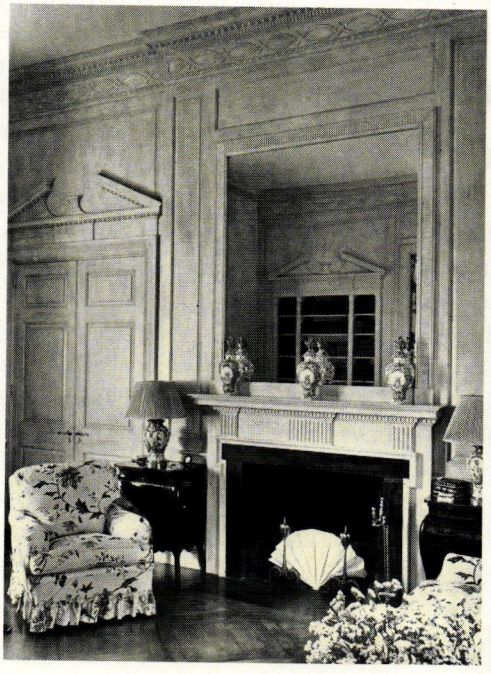
When, at the age of 39 (it was 1904), Elsie decided to retire from the stage, she was urged by Elisabeth Marbury and the Hewitt sisters, heiresses and founders of what later became the Cooper-Hewitt Museum, to go into business helping people decorate their houses. It was an idea whose time had come. It was also the exact moment when the Colony Club, founded just one year earlier by a group of Elsie's rich friends, was planning a new building on Madison Avenue designed by McKim, Mead & White. Stanford White himself urged the committee to hire Elsie as the decorator. In partnership with the brilliant architect Ogden Codman, she also renovated a couple of New York brownstones, transforming them into miniature hôtels particuliers in an extraordinarily subtle and charming way. Undoubtedly, she was a greedy lady and seldom gave Codman the credit she should have. Poor guy, the same thing happened to him when he collaborated on a book with Edith Wharton, another greedy lady. But the work of Elsie de Wolfe stands on its own. It is easy to concentrate on the glitzy aspect of her later life: her manias for parties and plastic surgery are well known. Her decorating genius, however, was real. Both here and in France, where she owned the Villa Trianon at Versailles, she created rooms of terrific style and luxury that were also incredibly fashionable. She was not afraid to be chic.

Late in life, Elsie married a British diplomat, Sir Charles Mendl, and during World War II they lived in Beverly Hills. I remember a photograph of them from those years taken in their drawing room. It was all white. Mirrored walls and window surrounds reflected white banquettes and white flowers. Blackamoor tables and stools lent a hint of a party in Venice. The atmosphere was not one of terra firma, but perhaps the combined circumstances of wartime and Hollywood help to explain that. All the eighteenth-century beauties of France were still waiting in the house at Versailles, where she returned to die in 1950. In the years since 1904, a train of followers had become firmly established. If Winterhalter could have painted them all together, they



Ruby Ross Wood

Luxurious subtlety was a hallmark of Ruby Ross Wood, *far right. Above right:* Walls lacquered a glossy black brown present a rich foil to the sheen of beige satin in a Long Island house decorated c. 1934. *Right:* A sparing use of chintz and uncarpeted parquet enhance the cool refinement of David Adler's woodwork in the Blair library in Palm Beach.





LEFT, CLOCKWISE FROM TOP LEFT: NC; HEWITT-SMITH COLLECTION, NEW-YORK HISTORICAL SOCIETY; NC; FROM *THE FINEST ROOMS OF AMERICA'S GREATEST DECORATORS*, COPYRIGHT © 1964 BY THE VIKING PRESS, INC. BY ARRANGEMENT WITH PENGUIN BOOKS USA; MICHAEL DUNNE COURTESY MCMILLEN INC.; COURTESY MCMILLEN INC. RIGHT, CLOCKWISE FROM TOP RIGHT: COURTESY ARTHUR E. SMITH; COURTESY JEROME ZERBE ESTATE; HISTORICAL SOCIETY OF PALM BEACH COUNTY







ROSE CUMMING

A glamorously idiosyncratic reinterpretation of period style was already evident in early Rose Cumming designs of the 1920s, such as the New York interior, *below left. Far left:* Cumming in 1958. *Left:* The extravagant lit à la polonaise and vivid hues of lilac, blue, and mauve in a bedroom in the decorator's brownstone reflected a taste for surroundings reminiscent of stage or film sets.

Rose Cumming was the bad girl in this era of perfect ladies. Her taste had a trace of the demimondaine, yet she was capable of immense grandeur

would have been called Lady Mendl's maids of honor.

The next big star on the horizon was another Elsie. Born in 1877, Elsie Cobb Wilson, as she was always called professionally, was twelve years younger than Elsie de Wolfe. By the end of World War I she had decorating offices in New York and Washington. Married to Major General Louis Little, USMC, she decorated great houses and apartments all along the eastern seaboard, as well as the American embassies in Paris, Peking, and Tokyo. She also helped to restore the marine commandant's house in Washington for Major General and Mrs. John Russell, the parents of yet another legend, Brooke Astor. Mrs. Astor has a memory that is as dazzling as everything else about her. She remembers Mrs. Wilson as tall, thin, and elegant. She was also witty, a trait that endeared her to Mrs. Russell. Mrs. Wilson's taste epitomized the new refinement and restraint of post-Victorian decoration, which emerged from a scholarly architectural revival of eighteenth-century English and French styles as well as a widespread interest in American Colonial design. The Fifth Avenue apartment and Long Island house decorated by Mrs. Wilson for her sister, Mrs. Cornelius Bliss, were furnished with conservative pieces of English, French, and even Italian eighteenth-century furniture. In no way ostentatious, these rooms had simple curtains without valances, either Oriental or plain Brussels velvet carpets, and modest amounts of chintz. Arrangements of furniture clearly intended for conversation rather than for show lent an inviting appeal that is just as easy to understand today as it was sixty years ago.

A key event in the chronicle of Mrs. Wilson's career was her decision in the early twenties to hire the young Eleanor McMillen, later known as Eleanor Brown, to work as an assistant. (It was only appropriate that Mrs. McMillen should be chosen by Mrs. John Russell's daughter, Brooke, to decorate *her* new apartment.) Recently divorced, Mrs. McMillen had gone to the Parsons School of Design to prepare herself for a career in decorating. She frequently returned from New York to St. Louis, the city where her family had made its fortune and where the firm she founded in the mid 1920s, McMillen, Inc., would decorate many houses over the next sixty years. In a remarkably short time, Mrs. Brown, as she became when she married the architect Archibald Brown, found herself decorating houses scattered over a wide area. The list of her clients reads like the Social Register. Winthrops, Aldriches, Rockefellers, Lorillards—even a couple named Kinicutt, the parents of Sister Parish.

If Mrs. Wilson's interiors suggested a confident distinction between nouveaux riches and those with greater taste and refinement, Mrs. Brown's style, without sacrificing any upper-class subtleties, quickly became more highly evolved. She was

LEFT, CLOCKWISE FROM TOP LEFT: DUANE MICHALS; FROM *THE FINEST ROOMS OF AMERICA'S GREATEST DECORATORS*, COPYRIGHT © 1964 BY THE VIKING PRESS, INC. BY ARRANGEMENT WITH PENGUIN BOOKS USA; HEWITT-SMITH COLLECTION, NEW-YORK HISTORICAL SOCIETY. RIGHT, CLOCKWISE FROM TOP RIGHT: UPI/BETTMANN NEWSPHOTOS; HORST; NC

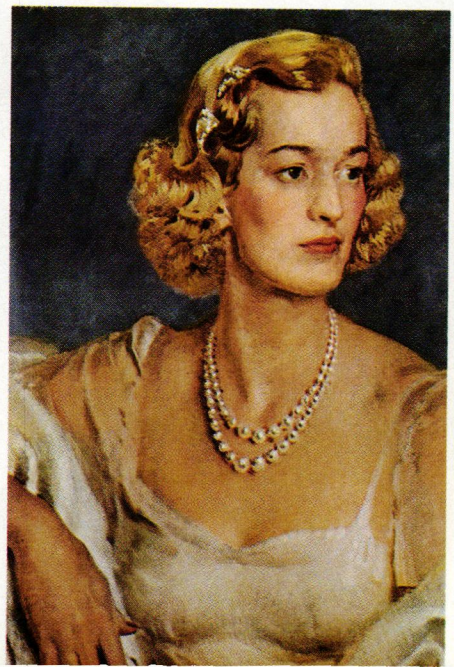
not afraid of making a strong statement. Like Elsie de Wolfe, she understood the transitory world of fashion—and could rise above it to strike a timeless note. Once, many years ago, I sat in the staggering River House drawing room, with its 21-foot ceilings, of Mr. and Mrs. Diego Suarez (he was the landscape architect who in 1914 designed the gardens of Vizcaya in Key Biscayne, Florida). The beautiful and glamorous room had been designed forty years before by Mrs. Brown, and it was practically unchanged after all that time. The effect of the silvery blue haired Mrs. Suarez, surrounded by her coromandel screens, French and English furniture, pale Aubusson carpets, and calla lilies arranged by the ancient butler, was one of great chic. In describing Mrs. Brown, she said simply, "She has always been the most attractive person imaginable." I knew exactly what Mrs. Suarez meant, because I worked for Mrs. Brown for six wonderful years.

Just as Mrs. Wilson will go down in history as the first employer of Mrs. Brown, Ruby Ross Wood will always be known as the one who persuaded Billy Baldwin to leave Baltimore and come to New York to work—with Mrs. Wood, of course. But Mrs. Wood on her own is a subject of great interest. Born in 1880 in Monticello, Georgia, she enjoyed an early, if discreet, success in New York as a ghostwriter for Elsie de Wolfe: several series of magazine articles on decorating were followed by a book, *The House in Good Taste,* published in 1913. In the twenties she opened her own shop and rapidly became a leading society decorator, with an understated American style at once less formal and less rich than that of her predecessors and less grand than its European counterparts. Her clients were grand, though, and their preference for a simple kind of luxury belied their personal extravagance.

In *Billy Baldwin Remembers,* the decorator describes the house Mrs. Wood was working on in Palm Beach for Mr. and Mrs. Wolcott Blair when he first arrived in New York. Designed by the Chicago architect David Adler, the house was a study in the English Georgian colonial manner that flourished in the Caribbean for two hundred years. As in so much of Adler's work, however, an elegant Modernism lifted the house into a higher level of architectural originality. (As it happens, Mrs. Wood, Mrs. Brown, and Billy Baldwin also admired the originality of Adler's sister, the decorator Frances Elkins, who lived in Monterey, California, from 1918 to 1953. The regional style she created was a profound influence on the late Michael Taylor.) Mrs. Wood's decoration achieved, as it often did, an unexpected triumph of contemporary drama perfectly attuned to Adler's house. The huge living room, with its five gigantic arched windows on each of its long walls, had the strictest, most uncluttered arrangement of furniture (the covers of which were tan *(Text continued on page 214)*







SISTER PARISH

Mrs. Henry Parish II, *right,* in a portrait by Edward Murray. *Above right:* The restoration of the Red Room at the White House in the 1960s brought widespread attention to Sister Parish's exquisite craftsmanship and gracious formality. *Far right:* Another influential aspect of the Parish manner, a nostalgia for cozy American country life, pervades the decorator's house in Maine.

Star Quality

In an East Coast retreat for one of Hollywood's hottest properties, decorators Gillette-Shadley evoke the fabulous forties and fifties

By Charles Gandee Photographs by Michael Mundy





A six-foot-tall dancing lamp with an oversize shade turned upside down to resemble a turban shares center stage in the living room with a Paul Frankl sofa and a two-part biomorphic cork cocktail table stained white. *Opposite:* In the entry, a 1938 Frank Lloyd Wright plywood chair rests on an oak floor painted white, black, and aqua to resemble vintage linoleum. Details see Resources.



I KNOW YOU DON'T WANT YOUR NAME mentioned, but is there some kind of information about you that I can give?"

"You mean, like, is it an actress and all that?"

"Yes. Can I say you're an actress?"

"Sure. Why not?"

She is an actress. A bona fide movie star in fact. Which means that her professional life is very public. Which means that her personal life is very private. Or at least that's the way she would like it to be. So we leave her out of this—more precisely, we leave her name out. Which is almost OK. After all, we'll be seeing her in the movies.

"We've been friends for over ten years," reports Stephen Shadley, formerly a Los Angeles–based scenic artist for Disney on Parade, currently a New York–based decorator with Richard Gillette. "And because I admire her as a friend and because I like her aesthetic, I thought a working relationship would be great fun." So when his favorite movie star called to ask if he would be interested in helping out with a few domestic improvements to her newly acquired house on the East Coast, Shadley jumped at the invitation. Yes, as a matter of fact, he and Gillette would be interested. Very interested.

Somewhat surprisingly, considering that this is, in the end, a celebrity home, the partners were given driving instructions to a pleasant but unremarkable white clapboard split-level dating back to the forties which was filled with "dark wood, old sofas, Mexican blankets, wall-to-wall carpeting, and floral-print drapes." The bedroom was particularly memorable, bringing to Gillette's mind, as it did, a Ramada Inn. None of which seemed particularly well suited to the woman he describes as "offbeat, jazzy, syncopated, and full of surprises."

Amid the dubious decor, however, Gillette and Shadley spotted one recent acquisition that bolstered their flagging spirits. Everything else, they were told, could go, but the oversize club chair designed by Paul Frankl in the mid forties which was sitting in the mahogany-lined living room was there to stay. "Just get some more big pieces of furniture and paint everything white," advised the movie star, who, it would be fair to say, is well known for being more visual than verbal.

Putting the paint-it-white issue aside for the moment, Gillette and Shadley decided to concentrate on the big furniture issue, which required, shall we say, some development. So the decorators and the movie star headed to lower Manhattan, where they hit all the hip emporiums specializing in vintage furniture. From Fifty/50 and Secondhand Rose to Artery and Alan Moss, the trio made the rounds until their collective eye landed on a pair of fifties chandeliers, five feet in diameter, each with 140 spokes radiating porcupine-style from a central brass sphere. Not only did the sputnik-like orbs have the appropriate larger-than-life scale, they were also sufficiently idiosyncratic to please the quirkiest taste. "She loved them," recalls Shadley. The remarkable fixtures turned out to be pivotal, according to Gillette: "It was then that we sort of established this big broad graphic kind of feeling to the place."

Countless shopping trips later, the movie star's house is in shape. But it was somewhat rough going there for a while. "There was a little confusion in the beginning because of this fifties idea," confesses Shadley. "But then we realized that it wasn't the fifties at all, it was just this kind of klunkiness that she was after." Or, as the movie star would say, "I don't like any style that's too rigid, so you can't do whatever you want. There was a brute thing in the forties, and that's what I really like. But it sort of bled into the fifties."

Although there's probably not a room in the house that doesn't bear some trace of the Eisenhower era, the chronological gamut, Gillette proudly reports, runs from 1905 lawn chairs to 1989 light sconces. "Contrary to what you may think," notes Shadley, "it's not only about the fifties, it's about the twentieth century. There's something here from almost every decade." The stylistic gamut is comparably wide, stretching from funky driftwood lamps, genuine Naugahyde wall panels, and futuristic Marco Zanuso chairs to classic pieces by Alvar Aalto, Charles Eames, and Frank Lloyd Wright. And in terms of the preferred forties, Gillette and Shadley also uncovered, much to their client's delight, a second Frankl club chair as well as a companion sofa, which helped anchor the otherwise unwieldy living room.

Concerning the issue of color—or lack of it—all-white was a bit too Zen for Gillette and Shadley. So although it took some doing, they persuaded their movie star to expand her palette—for a change. "Since we both started out as painters," explains Gillette, a former trompe l'oeil artist, "we try to do some work on every project." In this project that work can be found in the faux woodgrain pattern that enlivens the fireplace in the living room, the arch framing the dining room, and the floor welcoming visitors in the entry. Assisting in the cause are vintage linoleum and fabrics, which add not only color but period pattern as well.

"Sure, it's theatrical," concludes Gillette. "But it's also comfortable." Shadley concurs. "Maybe it's a bit like a set, but it's very much her style. In fact, it looks just like her." Does it? It does. "It's me," she says. "I mean I'm there." ♠

After painting the mahogany walls and staining the oak floor of the living room, *opposite*, decorators Stephen Shadley and Richard Gillette installed forties seating pieces by Paul Frankl, which they upholstered in Iron Cloth from Brickel Associates. The cowhide lounge chair is an Alvar Aalto classic from the early thirties. The sputnik-style fifties chandeliers were found in the basement of Secondhand Rose, NYC. *Above:* For a bit of graphic punch, the banister in the stairwell is painted black and white.





Shadley and Gillette hand-painted the columns and lintel framing the dining room in a faux wood-grain pattern to add color and texture to the primarily neutral environment. The ebonized plywood chairs are Charles Eames classics from Artery, NYC. The pickled mahogany table was found at Skank World, Los Angeles.

"Contrary to what you may think, it's not only about the fifties, it's



about the twentieth century. There's something from almost every decade"

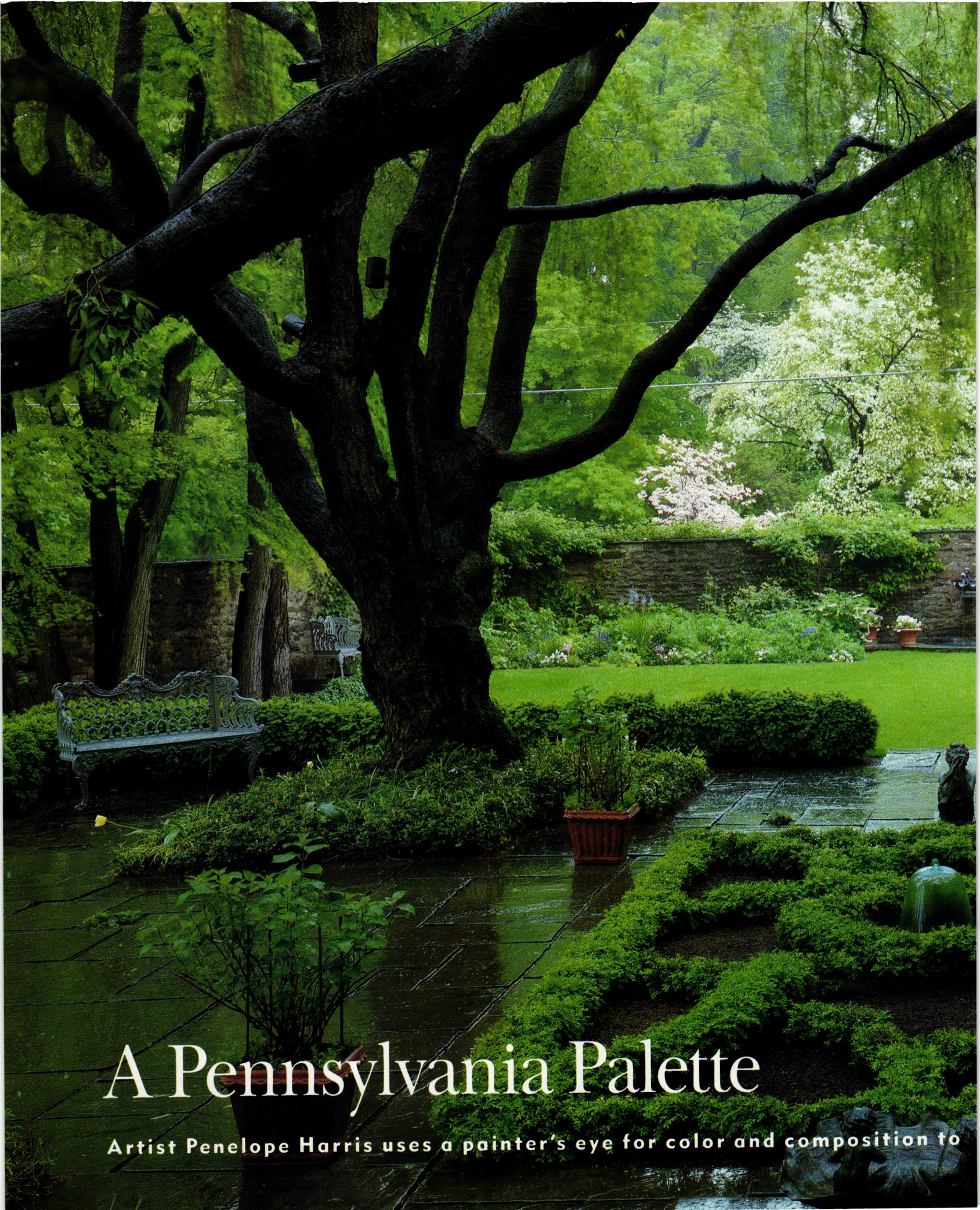
"We never try to impose an aesthetic, we just try to get in sync with our



A pair of Marco Zanuso armchairs upholstered in vintage fifties fabric flanks a driftwood floor lamp in the master bedroom, *right*. The Naugahyde room divider doubles as headboard on one side and backboard for overflow closet space on the other. The baseball-style lace stitching is faux painted. *Above:* The bathroom vanity is clad in period linoleum.

clients. This is very much her style. In fact, it looks just like her"





A Pennsylvania Palette

Artist Penelope Harris uses a painter's eye for color and composition to



Beneath half-century-old weeping cherry trees, a flagstone terrace outside the living room surrounds a knot garden planted in box. Terra-cotta pots of hydrangeas at the corners of the central bed emphasize its formal alignment with a fountain beyond the lawn.

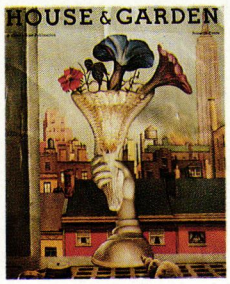
cultivate her garden. By Senga Mortimer Photographs by Mick Hales



ELIZABETH NAPLES (2)

LIKE MANY ARTISTS WHO GARDEN, THE PAINTER PENELOPE Harris uses much the same palette whether she is in her studio holding a brush or outdoors with a trowel. Harris's love of pastel color set off by darker muted tones is evident the moment you enter the drive leading to the 1920s Cotswold-style house in Pennsylvania that she shares with her husband, Henry, and their three children. Near the entrance to the property, bright yellow alyssum mixed with white arabis cascades from a fieldstone retaining wall weathered to a rich pewter gray. A row of clipped Washington hawthorn trees leads the eye toward beds filled with roses of many hues, both shrubs and climbers casually underplanted with lavender. Farther along, like shadows in a sunlit Impressionist landscape, subtly varied ground cover provides the perfect foil to massed borders of vibrant old-fashioned flowers. "I try not to expose a single inch of soil," Harris observes, as if she were explaining how she layers pigment on bare canvas.

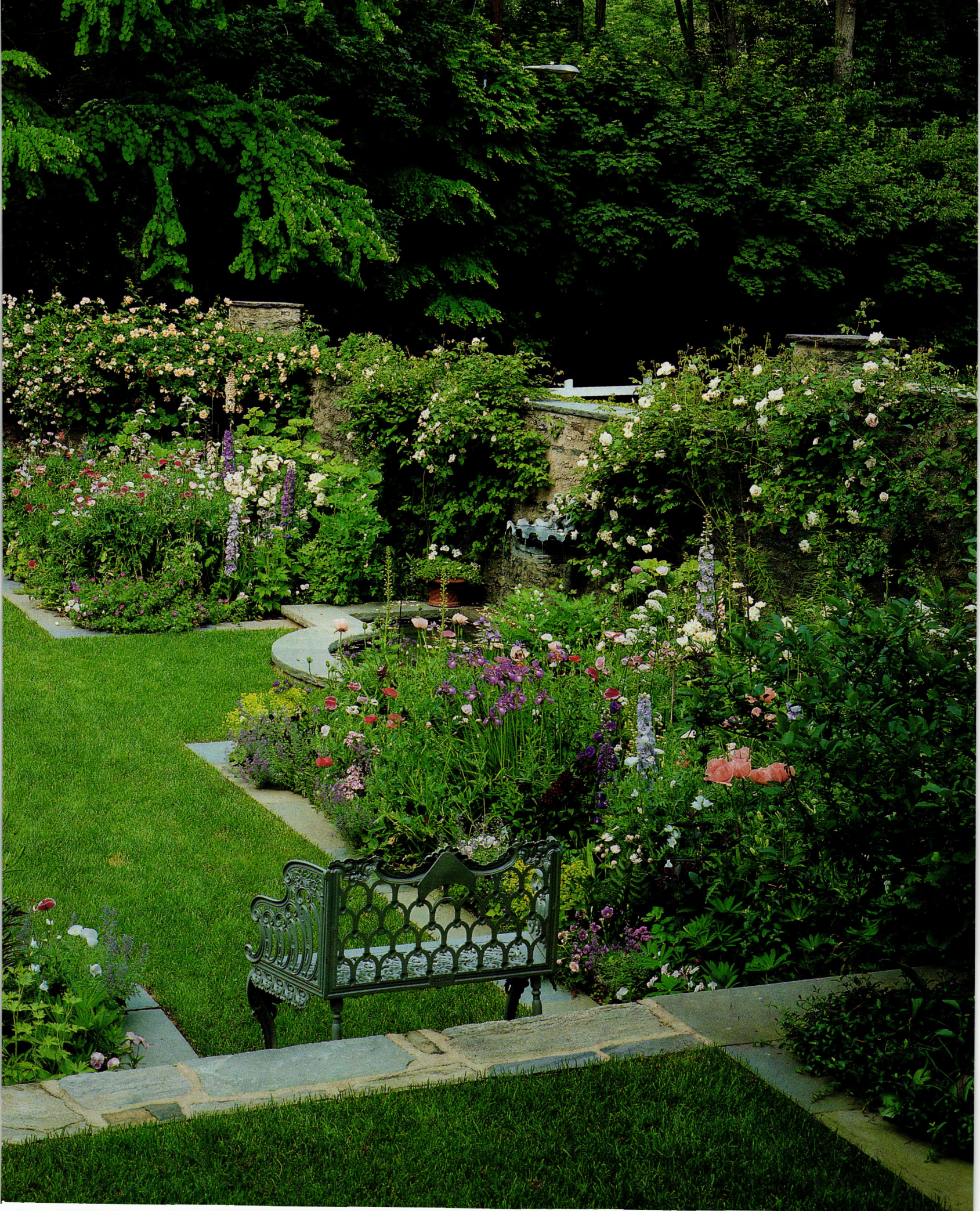
Growing up in a family of artists and then pursuing her own career, Penelope Harris has always felt a "need, a compulsion really, to express my personal response to life through collecting objects whose color and form I relate to. A piece of fruit, a feather picked up in the woods, or some flea market find—these things touch my soul." The thrill of discovering how she can play these disparate objects against each other in a painting also radiates from her arresting combinations of plants.



Basically a spring and early summer garden, romantic but not sweet, it sits comfortably within the framework of preexisting native stone walls and mature trees that impart a sense of permanence and well-being. The architectural plan defined by the walls



Honeysuckle and old roses spill over Pennsylvania fieldstone walls, *right,* which help define the landscape. Victorian cast-iron benches passed down in Henry Harris's family have been placed near beds of delphiniums, foxgloves, hollyhocks, campanula, anchusa, and other cottage garden favorites. *Top:* Penelope Harris in her studio, working on paintings for her show next fall in Philadelphia. *Above:* A 1938 magazine cover by Mrs. Harris's mother, the painter Audrey Buller.







The tulips 'Apricot-Beauty', 'Mary Poppins', and 'Black Swan' rise above a dense ground cover that combines forget-me-nots, vinca minor 'Bowles Variety', the English daisy 'Pomponette', and the violet 'Freckles'. Japanese painted ferns set off carved foliage on a font holding 'True Blue' pansies.



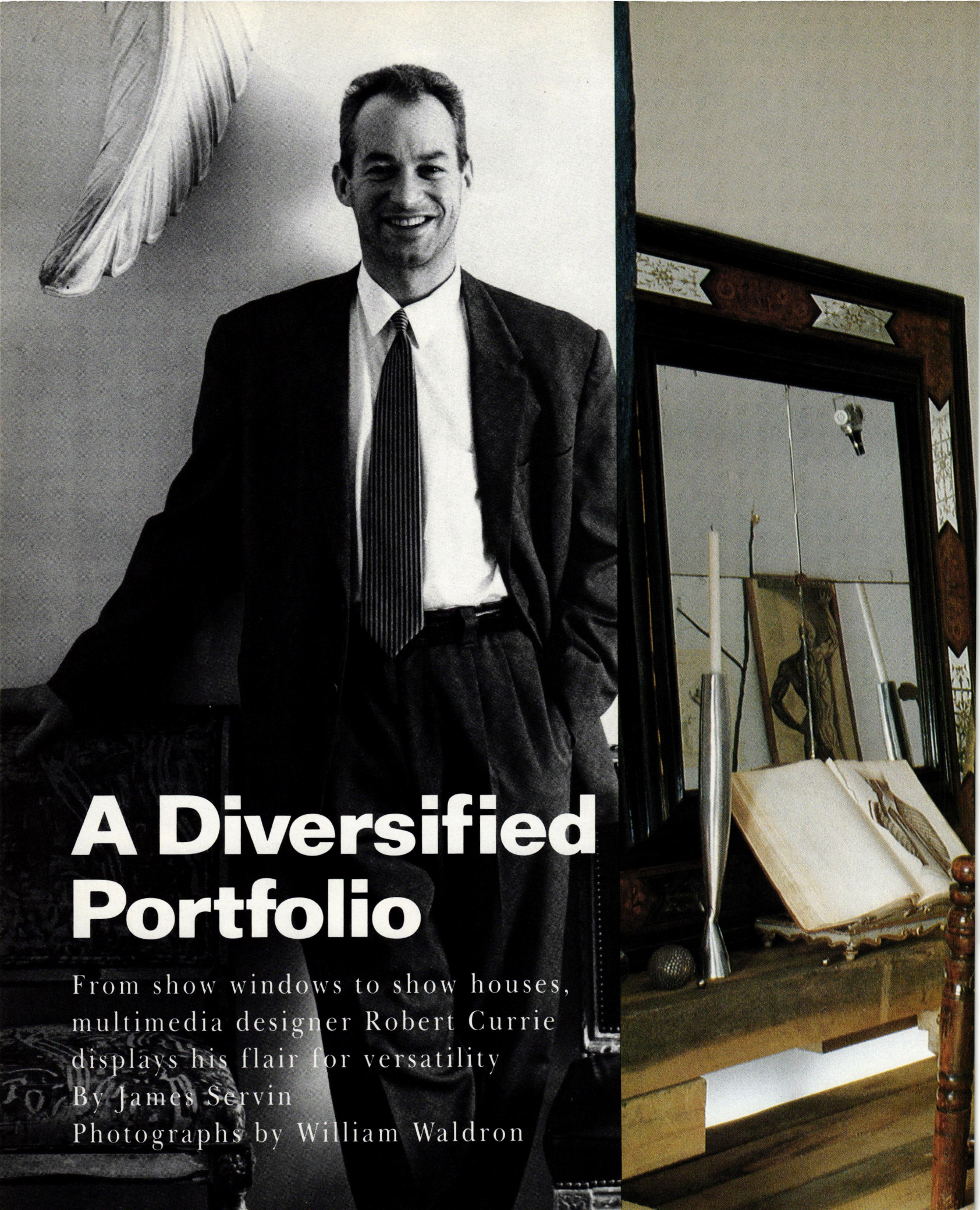
and flagstone paving is balanced and orderly without being rigidly symmetrical. Its main axis, which extends from a splendid terrace on the north side of the house, steps down gradually to fit into the rolling landscape.

Having much of the garden directly visible from the terrace is a great luxury. In warm weather the family breakfasts under the half-century-old weeping cherry trees that canopy this overlook. From here they can watch poppies unfurl, and they can breathe the scent of old roses, a passion with the Harrises, who never return from trips to England without lists of varieties to order. British gardening writer Rosemary Verey inspired the traditional box-edged knot garden at the center of the terrace, on the site of a reflecting pool that posed a hazard to small children. Fragrant creeping thyme fills the cracks between the surrounding flagstones.

The newest flower beds that can be seen from the terrace are dense with some of the choicest "blacks" in the darker range of the gardener's palette—smudges of black viola, black fritillaria, dark red 'Black Swan' tulips, black single hollyhocks, 'Black Beauty' sweet william—sparked with acid-green lady's-mantle, sapphire blue lobelia, and dainty violas of the palest pink. The poppies in glorious disarray and the abundant climbing roses intertwined with clematis complete the ever-changing illustration of a motto Penelope Harris learned from her mother, the painter Audrey Buller: "A little too much is just enough for me." ♠

A multicolored array of poppies, *opposite*, including 'Mother of Pearl', 'Watermelon', and 'Mahogany', is mixed with delphiniums, white valerian, and foxgloves. The rose 'Orange Everglow' climbs over the wall. *Above:* One in a row of four clipped Washington hawthorns stands above a thick bank of alyssum 'Basket-of-Gold' and white *Arabis caucasica*.





A Diversified Portfolio

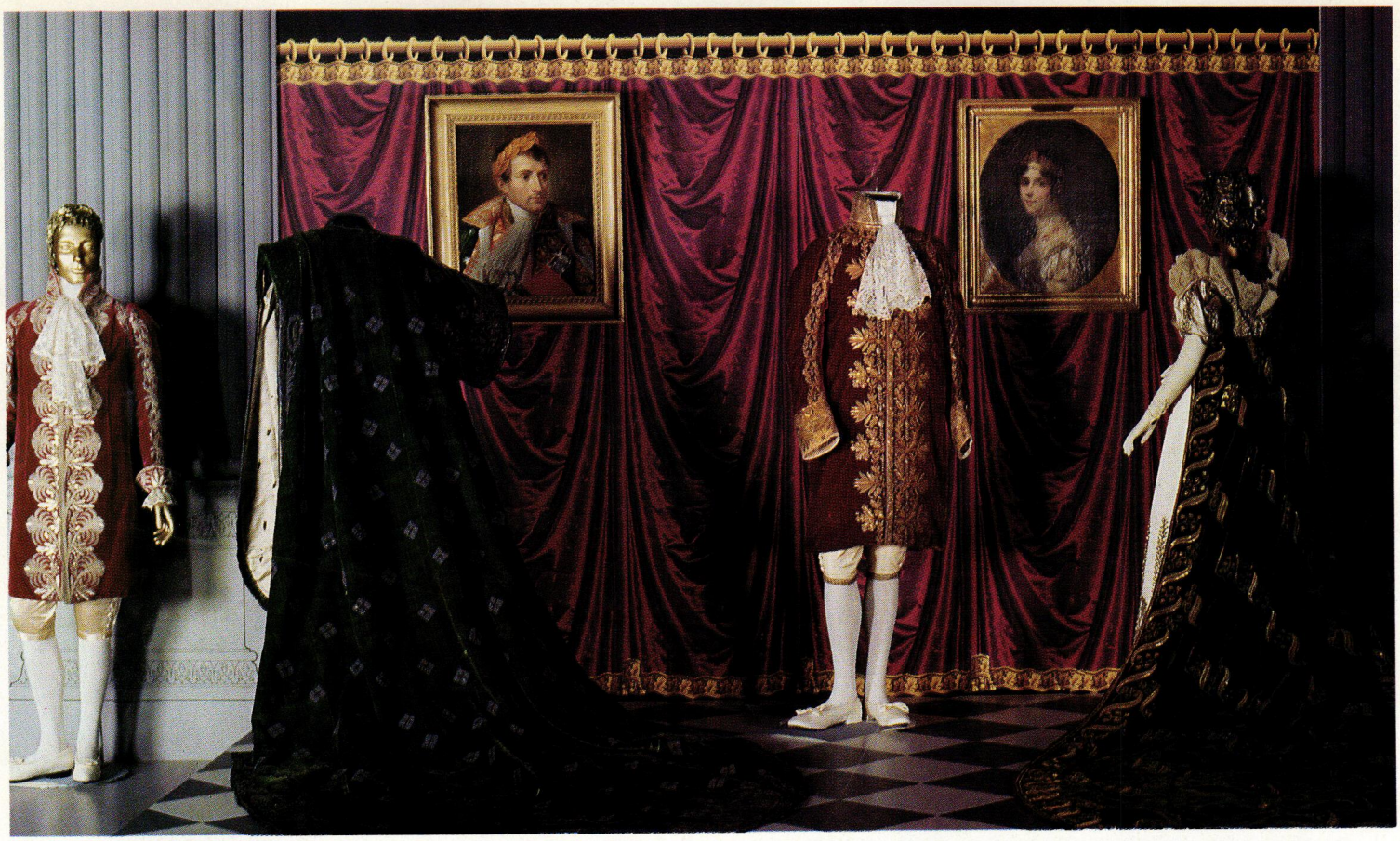
From show windows to show houses, multimedia designer Robert Currie displays his flair for versatility

By James Servin

Photographs by William Waldron



Robert Currie created this wry version of a 17th-century metaphysician's work space for an exhibition at Place des Antiquaires in New York. The panoply of references to everything from theology to high technology includes a 17th-century iron flail, a Viennese Sezession pedestal, and a computer. *Opposite:* Currie at home. Details see Resources.



IF YOU DIDN'T KNOW ROBERT CURRIE—SAY, YOU'D JUST MET him at a dinner party—you'd expect his rooms to be stuffed with a million pillows, that everything would be lush, lush, lush," confesses Katell le Bourhis, associate curator for special projects of the Metropolitan Museum of Art's Costume Institute. "He'll talk of his love for luxurious materials," says the leopard-clad Parisian. "But he also has another side, a severe side that controls those emotional impulses. One minute he's touching the drapes, throwing down swags of fabric, the next minute he's cutting short all the indulgences and working them into something extremely conceptual. He is not a man of froufrou."

Some say he's a Surrealist, others a Zeitgeist visionary, still others see the West Coast in his work—even though Currie has been firmly planted in New York for the past twenty years. Try to pin the New Jersey–born former seminarian's style to a period, place, or school, and it tends to wriggle away like a wayward spirit. "I always think of his taste as forward-thinking, right out on the edge," says Mark Hampton. "I love his capacity for whimsy. It's like a sense of humor or being able to sing on key. You either have it or you don't."

Currie takes his whimsy seriously but refuses to be ruled by it. "I come to conclusions about how a room should look based on gut reaction," he says, seated behind a glass-topped desk in his small but airy Chelsea office. Dressed in a yellow sweater and olive corduroys, Currie projects the gentle warmth of Dr. Jekyll, but clues to a more cerebral, perhaps slightly sinister Mr. Hyde lurk here and there: a large bronze ficus tree tied with Japanese fortunes holds court in one corner next to a swivel chair covered in black and white cowhide. Two cactus mugs filled with 41 rolled dollar bills, a gift from Richard Avedon on Currie's dreaded fortieth birthday, adorn his desktop. "There is a liquid quality to my work," he says. "It's soothing, clearly dramatic, not real but very real. I play by no rules."

It is precisely this maxim that sent Currie's career into orbit almost twenty years ago. After a two-year trial period at a Jesuit seminary, Currie completed his education at LeMoyne College in Syracuse, New York. ("I was raised in a good Catholic family. I wanted to do something for the world, but I realized that the priesthood wasn't the only way.") He then joined forces with an old friend, furniture designer and decorator Stanley Jay Friedman, which led to a collaboration with the then-unknown designer Norma Kamali and his first public act of blasphemy.

"When I opened my shop on Madison," Kamali recalls, "we were on the second floor, so it was an effort to get people to look up. Bob literally re-created a Con Edison street scene for a display of working clothes." How literally? Suffice it to say that one minute a blinking sawhorse stood over a pothole on Madison Avenue and the next minute it was blinking in the Kamali window. "It caused a sensation," says Kamali. "I mean, who would do that—it was outrageous. Bob has a wild sense of humor. You can see it in a lot of things he does, but he knows when to keep the lid on and when to let it go."

Currie applied his sleight of hand to the walls, floors, and mannequin placement of the Metropolitan Museum's recent exhibition "The Age of Napoleon." One of his set designs, *above,* incorporates trompe l'oeil wallpaper from Zuber. *Opposite:* For New Yorkers Alix Alexander and William Blumenthal, Currie brought a 1970s minimalist dining room down to human scale by introducing a 17th-century Flemish tapestry from Doris Leslie Blau, NYC, a pair of Italian marble columns from Didier Aaron, NYC, and a Jacobean table.


TWENTIETH-CENTURY JEWELRY
FABULOUS FAKES
PEOPLE AND PLACES



"There is a liquid quality to my work," says Currie. "It's soothing,

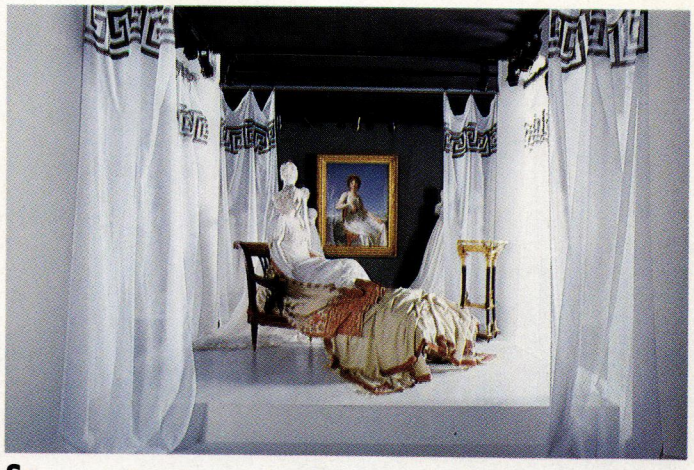
As it happened, Currie's window for Kamali netted him an assignment that let him send the lid in question flying. His nightmarish visions for Henri Bendel's West 57th Street windows in the late 1970s and early 1980s displayed scenes from mannequin hell: disheveled women in laundromats, a woman clad in Jean Muir seated determinedly in a puddle, another distressed damsel in Mary McFadden clutching a bottle of green poison. "Some were great, some were awful, some OK," says Currie. "It was an evolution of my personality."

And, it is clear today, those windows brought him to the attention of a flock of potential clients, many of whom were intrigued by his unschooled, instinctive approach. Following a stint in Japan creating the interior of a department store for fashion designer Hanae Mori, Currie was ready to make a professional leap into the residential sector. "If I could do it in a window, I could do it in a room," he reasoned. Now armed with an enviable client list, which includes Paul Simon and handbag designer Carlos Falchi, and a healthy side career in advertising (Currie collaborated with Avedon on the design of the sets for Calvin Klein's Obsession commercials, and the two have worked in the past on Christian Dior and Gianni Versace campaigns), Currie is able to pick and choose who he wants to work with. Most of those selected stay with Currie for the long haul.

"A room can't be done in six months, and it can't be done in six years," he says. Two of his clients, jewelry designer Alix Alexander and financier William Blumenthal, have been working with Currie for five years now. Their New York apartment, originally designed by minimalist Ward Bennett, posed a particularly post-Postmodernist challenge. "You could have been in a clean crisp gallery," Currie recalls. "It needed to be pulled down to human scale." In the dining room Currie covered a modern table with a rich seventeenth-century Flemish tapestry and hung a heavy Victorian mirror on the wall to give the illusion of depth. ("You'll find mirrors in all sorts of odd places in my rooms," he says. "I use them solely for creating balance in the scale of the room—not for vanity.") To further ground *(Text continued on page 220)*

In his own Greenwich Village apartment, *above*, Currie exposed a structural iron beam and surrounded it with such disparate elements as a sofa in a Clarence House bouclé, a Jean-Michel Frank lacquer coffee table, a table made of railroad ties, a set of gilded side chairs—two Italian Neoclassical and two Louis XVI—and a vast Rand McNally globe. The carpeting is from Stark.





Silk-screened muslin encircles a Jacob Frères chaise longue, *above,* at "The Age of Napoleon" exhibition. *Below:* Currie collaborated with Richard Avedon on the surreal sets for Calvin Klein's Obsession ads.



COURTESY CRK ADVERTISING

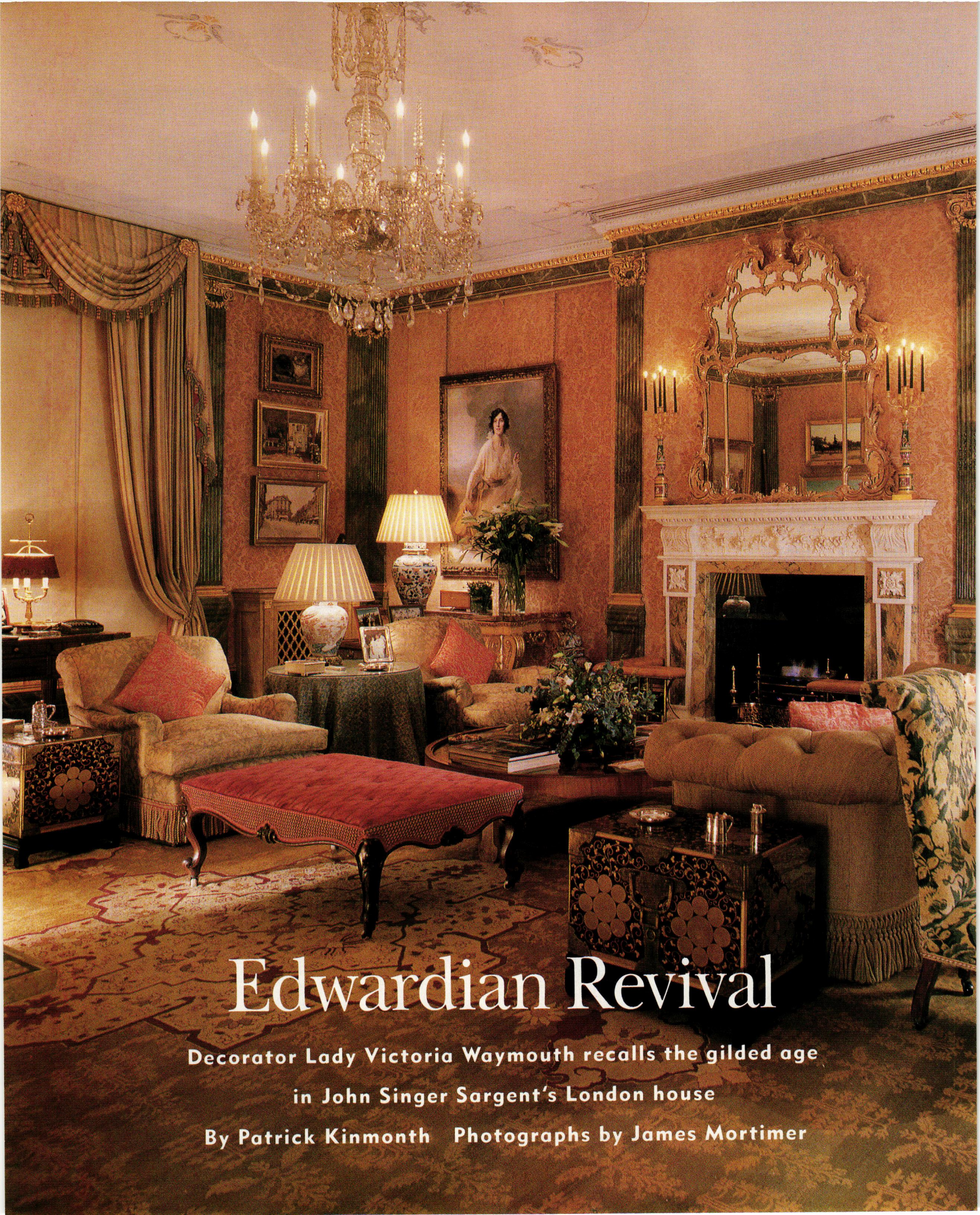
clearly dramatic, not real but very real. I play by no rules"



BRIAN VANDEN BRINK



A remnant from Marlene Dietrich's 1930s curtains upholsters a chair next to a Louis XVI mantel, *top. Above:* In a Connecticut house, Currie stripped the front entrance bare leaving only Eliel Saarinen chairs from ICF, a Florentine oil jar, and, above the fireplace, the slatted peak of an 18th-century barn gable. *Right:* For a city apartment, Currie sculpted curtains to resemble a Dior gown.



Edwardian Revival

Decorator Lady Victoria Waymouth recalls the gilded age in John Singer Sargent's London house

By Patrick Kinmonth Photographs by James Mortimer

London decorator Lady Victoria Waymouth, *right*, transformed John Singer Sargent's fin de siècle studio into an elegant drawing room, *below*, lined with a collection of late 19th and early 20th century paintings that harmonize with the warm tones of a 19th-century Agra carpet, tobacco-colored Percheron velvet on the walls, and furniture upholstered in pale green and rose fabrics. Details see Resources.





AT THE END OF THE LAST CENTURY FASHIONABLE LONdon was in the grip of the Aesthetic movement. On Tite Street in Chelsea, Oscar Wilde, an orchid brought into bloom by his mother's overheated tastes, was spreading the gospel of interior design with missionary zeal; James Whistler, when not sparring with Wilde and John Ruskin, was painting the River Thames like Venice lost in London fog; and John Singer Sargent, the most celebrated portrait painter of the age, was transforming society beauties into cascades of flattering white, mauve, and pink brushstrokes.

Sargent's house was something of a shrine during the time that he lived there. Max Beerbohm once drew a cartoon showing a queue of jewel-bedecked duchesses outside the place with a bearded Sargent peering out through one of its front windows. The actress Ellen Terry, perhaps the most lovely and magnetic woman of her time, was Sargent's model when the Wildes lived on Tite Street. "The Street that on a wet and dreary morning has vouchsafed the vision of Lady Macbeth in full regalia magnificently seated in a four-wheeler can never again be as other streets," crooned Wilde. "It must always be full of wonderful possibilities." These would include both splendors and miseries. Ellen Terry had an affair and two children with E. W. Godwin, the designer of Wilde's interior, Whistler's house, and some of the street's most spectacular studios (Sargent's studio was built by R. W. Edis in 1880). Whistler went bankrupt and fled London. But at Sargent's house success flowed uninterrupted—the painter was known to keep in his front hall a basket of money to which guests could help themselves.

Modern amenities are buried in an atmosphere that already seems mellowed by time



When the curtain fell on the flamboyant characters who shaped the neighborhood, Sargent's house retired a little from the limelight. It revived itself occasionally, as for a ball at which a young and beautiful Princess Margaret danced in the studio. But by the time its present owner, an international financier, bought it as his London residence, the studio rug was "so worn everyone in stiletto heels went flying," according to Lady Victoria Waymouth, who with her partner, Anthony Hards, has reimagined and reshaped the town house to create a dwelling worthy of its history.

Ever high on style, the house was also low on space. The studio ate up a great deal of it, and what was left was fine for an artistic ménage but impossible for visiting children and friends. Over a couple of years, the house was transformed into a six-bedroom family residence: climate-control air con-

In the front hall, *above left*, trompe l'oeil artist and celebrated furniture designer André Dubreuil created the illusion of a stately stonework façade. A pair of terra-cotta lions guard the stairs, which are covered with a custom-made Braquenié carpet. Light streams in through a porthole-shaped window that faces a blind mate added for symmetry. *Left:* Cramped for space to accommodate the entertaining needs of her client, Lady Victoria designed a subterranean addition to the house which includes a silk damask lined dining room. The table is set with Imari Worcester plates discovered at Christie's.







John Singer Sargent's Chelsea studio, c. 1920, *top*. *Above:* Sargent's 1899 portrait of the Wyndham sisters was painted during the height of his popularity. *Left:* The boiseries Sargent imported from France for his studio have been newly marbleized.

TOP: ORMOND FAMILY COLLECTION/COURTESY NATIONAL PORTRAIT GALLERY, LONDON. BOTTOM RIGHT: METROPOLITAN MUSEUM OF ART, WOLFE FUND, CATHERINE LORILLARD COLLECTION, 1927





The guest bathroom, *top*, is painted with pale woodgraining and stenciled patterns inspired by Scandinavian Empire furniture. *Above:* A downstairs room was converted into a stately master bathroom with faux and real marble. *Opposite:* In the master bedroom the canopy, headboard, and shades are in a pattern chintz available from Brunschwig, and the pelmets and curtains are striped blue velvet from Bergamo Fabrics.

ditioning was installed, the basement was excavated to make room for a kitchen and dining room, and ten tiny rooms over the studio were converted into three spacious bedrooms. But Lady Victoria, daughter of the earl of Hardwicke, has both a sure feeling for the past and the finesse required to hide all the paraphernalia of modern life in a richly colored atmosphere that already seems mellowed by the passage of time.

The palette throughout is distinctly fin de siècle. Staircase walls change tone from floor to floor, from deep terra-cotta in the renovated basement to a sunny butter at the top of the house where all is sweetness and light wood. Dominant colors in a substantial collection of turn-of-the-century paintings—Sargentish mauve whites in Philip de Laszlo portraits, luminous grays and blues in Paul Fischer snow scenes, rich mahoganies and reds in the flanks of fine horses, cranberry lips in a David Jagger portrait, the unexpected green stripe in a Laura Knight—are all echoed in a carpet of seventeen wools that sweeps through the house from the entry hall (which, with trompe l'oeil stonework by André Dubreuil and guardian lions flanking not a money basket but a handsome lantern, suggests a grand French carriage entrance) on up to the renovated studio.

Henry James, who sat for Sargent in 1913 and praised his "beautiful high cool studio, opening upon a balcony that overhangs a charming Chelsea green garden, adding a charm to everything," would have found its charm considerably enhanced by Lady Victoria. To accommodate the three new bedrooms above, the ceiling has been lowered to the height of the pilasters and overdoors that the portraitist retrieved from a French château. Boiseries have been marbled and gilded to more than their former glory in a deep rich green, and a wonderful gaufré velvet of the softest champagne lines the walls. Star pieces were tracked down: consoles by William Kent, a magnificent inlaid marble mantelpiece, and finally, after a three-year hunt, a vast Agra carpet in mossy greens, Indian reds, and honey beiges to replace the threadbare rug and hold the whole room together. Sash windows overlook a garden design by Cindy Simon, whose flowers fill the residence.

From a canopy bed in the master bedroom, another view of the garden is framed by draped and swagged blue velvet pelmets and curtains. Bathrooms are stenciled and painted and inlaid with marble. The dining room is lined in silk damask. Other rooms are covered in Parisian silks, velvets, and brocades. Throughout the house cornices and skirtings have been detailed with ebony and mahogany graining, door furniture has been specially made, windows have been hung with flourished velvets and cockades of rope.

In the end this house is a refuge, a comfort, a hideaway. Lady Victoria and Anthony Hards have moved on to put the finishing touches on the same client's house in Los Angeles, where they have opened a branch office. Whatever Angelenos are calling for at the moment, the hideaway on Tite Street may be just the thing for our own fin de siècle. ♠

Editor: Judy Brittain



When I was young, I lived in a suburb of London. Nobody there imagined that sex was here to stay. We all thought that if no one talked about it, it would go away. In those days it was marriage that we thought would be with us forever. On both counts we were wrong. The universally accepted symbol of the institution of wedlock was the double bed, which was considered to be the arena of solemn, even sacred, but not necessarily very interesting activity. This imposing piece of furniture was the focal point of the "master bedroom"—a space that lay at the heart of what, in one of his most depressing short stories, Chekhov called a woman's kingdom.

In that far-off time houses were designed and built by men—with sinks too low, sculleries too dark, halls and stairways too cold—and endured for 24 hours a day by women. Nevertheless, only two small portions of the average middle-class house were specifically created for men, the dressing room and the study. The first of these two areas was, as a rule, painfully small like a prison cell to which the husband was condemned whenever the wife was indisposed or in a rage. The second masculine space was often called the den, presumably to conform with Elinor Glyn's notion that men are beasts. The rest of the house was decorated and furnished en-



KOBAL COLLECTION

Sex and



It Happened One Night, 1934

the Single Bed

By Quentin Crisp

tirely in accordance with the wife's ideas of good taste, and nowhere was her influence more conspicuous than in the bedroom. There the decor was pale in color and, in detail, fussy to the point of insanity. The concept of the bedroom as a woman's domain was especially appealing to dramatists of that era. It was the basis of all those exciting scenes in which the husband broke down the bedroom door. Nowadays it might be the wife who breaks down the door, but that isn't quite the same somehow. The insistence upon equal rights is not as arousing as the lust for conjugal tyranny.

For many long dark years no alteration overtook this domestic arrangement except that the level of the double bed sank. From being an aerie onto which the prospective occupant was compelled to climb, it became a surface onto which she sank—gracefully if possible. This change was part of a perpetual effort on the part of the English middle class to attain, if not wealth, at least its paraphernalia. In the houses of the modern rich, all horizontal surfaces are low. I have only ever been welcomed into the house of one self-confessed millionairess, and when I entered her apartment in London, I was made instantly aware of her fiscal greatness. Not one of her innumerable glass-topped tables was more than knee-high.

THE SHIFT TO TWIN BEDS REFLECTED A CHANGE IN THE WESTERN MIND FROM ROMANCE TO REALISM

Apart from this minor modification, nothing in the bedroom has changed. The English are an island people and have not been forced to accommodate outside influences since that unpleasantness with the Normans in 1066—a bad year by all accounts. The First World War challenged their insularity. Then, as America had in fact saved their lives, the British began grudgingly to acknowledge the existence of the United States and even to adopt some of its customs. Across the Atlantic Ocean it had long been known that marriage is for a little while and it is alimony that is forever. The visible sign of this doubt about the permanence of matrimony was the renewed interest in twin beds. Continuous proximity was at last admitted to have been a mistake. Enlightenment came most conspicuously to the middle class. The working class has seldom acknowledged change of any kind and could not afford the cost of needless refurnishing. The aristocracy also remained indifferent. The rich on the other hand have always been able to indulge in separate beds—not to mention separate rooms. With any luck they meet only occasionally, when they pass one another in long dim corridors.

There have also always been a few free spirits of no particular class or level of income who have found their own way of

dealing with the horrors of matrimony. In England, as I recall, there was once a famous writer of romances who, when she married, never gave up her own house nor did she suggest that her bridegroom abandon his. They maintained separate but equal houses for their entire lives. These two residences were not referred to as their houses: they remained forever, like towels on a bathroom rail, His and Hers. This arrangement ensured that both partners always knew they were guests in the home of the other and, presumably, were therefore on their best behavior. No wonder she could write about romance!

The shift from the double bed to twin beds reflected a subtle change in the Western mind from conservatism to liberalism, from smugness to doubt, from romance to realism. Since it is life that imitates art rather than the reverse, the rearrangement of the bedroom furniture may have been the result of the influence of the movies. After the burlesque reign of Mae West, what came to be known as the Hays Office was set up in 1922 in a hasty effort to return a Lillian Gish–style morality to the film industry, thereby shutting the stable door when the mare had bolted. Eventually no two players of the opposite sex could be seen in the same bed. Even in scenes depicting rape—always a reliable interest booster in costume dramas—the perpetrator felt compelled to keep one foot on the floor during the entire escapade. Husbands and wives were also expected to live within Mr. Hays's boundaries. Mr. and Mrs. Miniver, those icons of middle-class stability, occupied twin beds. As far as I can remember, this Hollywood phobia prevailed until the showing of the British picture *Give Us This Day* in which a Mr. Wanamaker and a Miss Padovani shared a matrimonial couch. But this instance may not count: the dreary tale was about impoverished Italian immigrants who may not have been expected to know any better than to love, honor, and endure.

Twin beds did not solve all the snags of matrimony. A spouse who snores or smokes in bed or insists on reading 500-page novels until far into the night—and even laughs aloud as he or she turns the pages—remained a problem, but at least the need for one partner constantly to accommodate the erratic twitching of the other was eliminated. This was probably more of a relief to wives than to husbands; men are said to suffer involuntary muscular spasms, and, in any case, they tend to sleep more largely, more loudly, and more boisterously than women. Broad distinctions between the tastes and habits of the sexes, however, only became conspicuous when women made continuous efforts to be ladies. Now that they have decided to become people, these differences have all but disappeared.

CONTINUOUS PROXIMITY WAS AT LAST ADMITTED TO HAVE BEEN A MISTAKE. EVEN MR. AND MRS. MINIVER, THOSE ICONS OF MIDDLE-CLASS STABILITY, HAD TWIN BEDS



Working Girl, 1988

Though shaken, with the help of twin beds, the institution of marriage persisted for many years. Then came what writers have chosen to call the sexual revolution. This phenomenon was the result of the fact that a great deal of money passed into the hands of the young, and with money came power. The young have always longed for more sexual freedom than their parents thought was good for them and have usually cared less about worldly success than their elders. They have wanted to get off rather than to get on, and in the early 1960s they were at last able to realize their dream.

Sex was invented by the Beatles and was propagated by Madison Avenue. By every means that it could imagine, the advertising industry spread the idea, against all evidence to the contrary, that sex leads to happiness and that it could be attained by driving the right car, drinking the right wine, wearing the right clothes, and drenching one's body in the right perfume. Sex began to invade our streets, our homes, and, if television is to be believed, the business premises of Californian lawyers. It smeared our movie screens and even started to ooze out of our telephones. This depraved new world spun out of control for many years and is only now beginning to cool.

Inevitably twin beds, with their implication of an occasional rest from the rigors of debauchery, became unacceptable. The double bed—queen-size, king-size, California king-size, larger, lower, ever more voluptuous—returned. However, the age-old problem of togetherness did not. For a while the bedroom became the playground of almost total strangers—a setting for the briefest of encounters.

That brand of morality—or lack of morality—naturally demanded a new kind of bedroom decor. The revolting daintiness, the excruciating femininity, had to go. To fulfill their function during those years, bedrooms had to look like Grand Central Terminal. It was at about that time that I abandoned all efforts to keep pace with the vicissitudes of human relationships, but I am told that recently things have changed yet again, that notions of restraint and even fidelity have once more reared their old-fashioned heads. How long the current state of affairs will linger I cannot predict, but, at least for now, the twin bed is on its way back.

LEFT: PHOTOFEST. RIGHT, TOP ROW (FROM LEFT): COLUMBIA PICTURES/COURTESY MEMORY SHOP; MOVIE STILL ARCHIVES; KOBAL COLLECTION. SECOND ROW: CULVER PICTURES; PHOTOFEST (2). THIRD ROW: MOVIE STILL ARCHIVES; CBS/COURTESY MEMORY SHOP; UPI BETTMANN NEWSPHOTOS. BOTTOM ROW: PHOTOFEST (3)



Bob & Carol & Ted & Alice, 1969



All About Eve, 1950

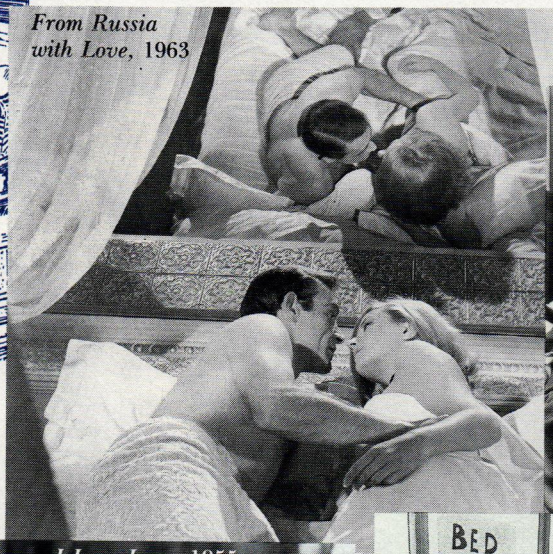


Antony and Cleopatra



Cat on a Hot Tin Roof, 1958

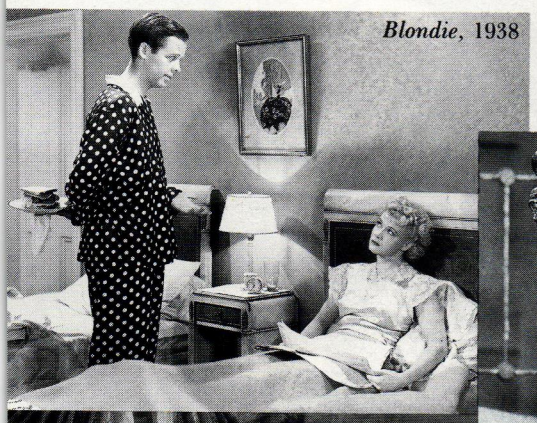
From Russia with Love, 1963



Adam's Rib, 1949



Blondie, 1938



I Love Lucy, 1955





John Lennon and Yoko Ono's bed-in, 1969



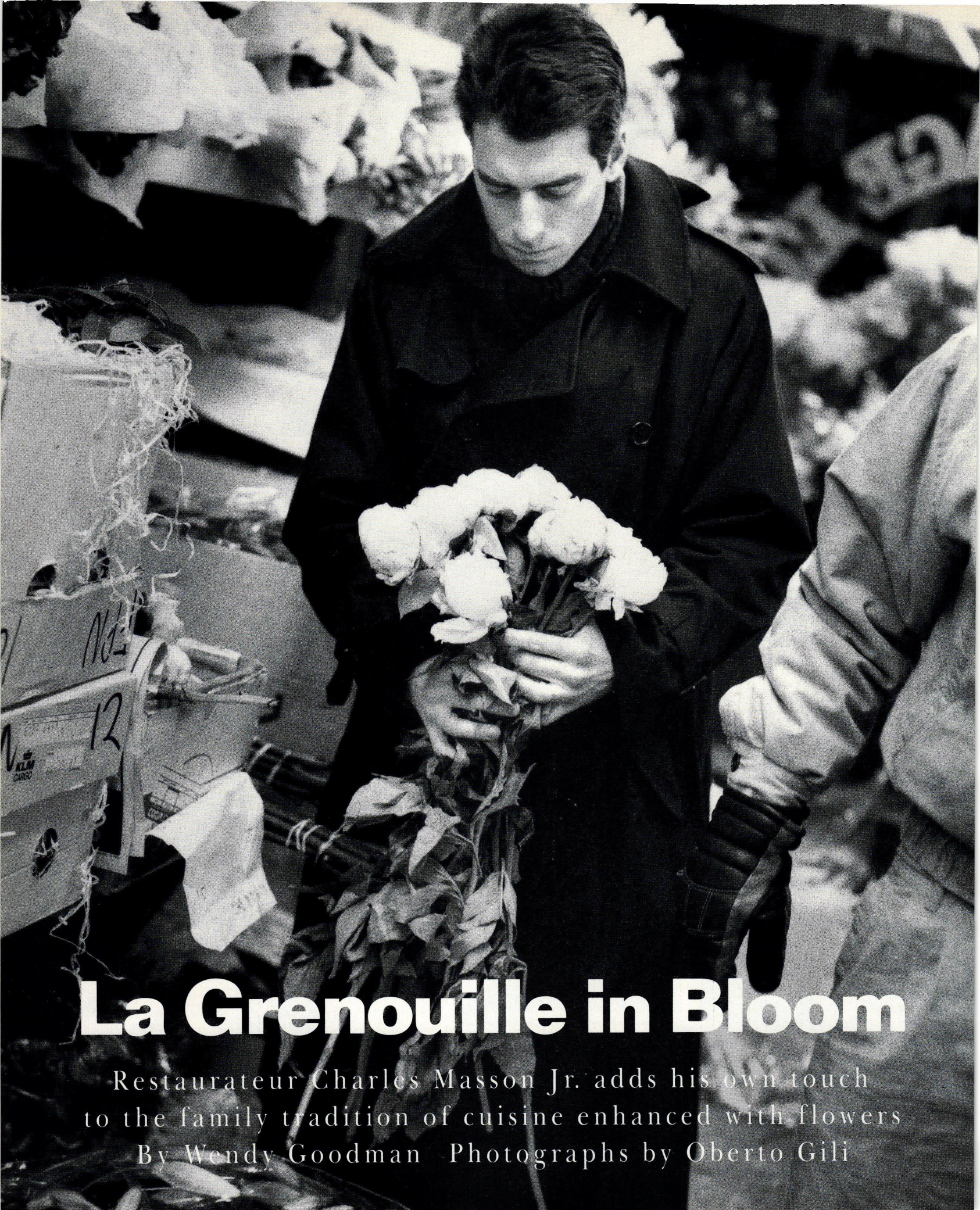
She Done Him Wrong, 1933



The Thin Man, 1934

Gone with the Wind, 1939





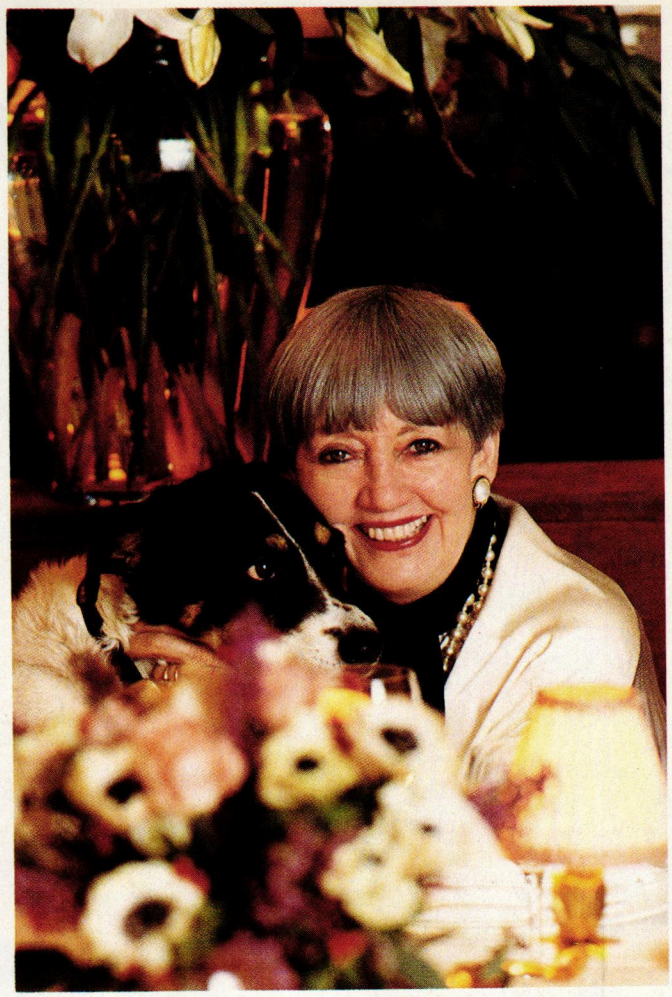
La Grenouille in Bloom

Restaurateur Charles Masson Jr. adds his own touch to the family tradition of cuisine enhanced with flowers

By Wendy Goodman Photographs by Oberto Gili



Early Monday morning at Fischer & Page in the flower district, Masson, *left*, inspects a bunch of peonies. *Below:* Bouquets of red roses and white narcissus, lily of the valley, blue Queen Anne's lace, and anemones—among some 3,000 blossoms that fill the restaurant every week.



THE ENCHANTMENT OF LA Grenouille, which sits compact and resplendent as a charmed dollhouse amid the steel and glass buildings of midtown Manhattan, is based on many things. But the first spell is cast by the restaurant's magic garden of towering flower arrangements. "Just sitting under those bouquets is to be totally revitalized," says designer Manolo Blahnik. "It is the only refuge left in the modern world."

La Grenouille's lush trademark is the child of necessity. Shortly after opening the restaurant in 1962, Charles Masson Sr. and his wife, Gisèle, were having lunch and decided that the sunlight drenching their table needed to be diffused. That afternoon Masson ran around the corner and bought the biggest Baccarat vase he could find. The same extravagance characterizes the bouquets that have filled La Grenouille ever since. "Masson, you throw money out the window, but it comes back to you through the door" was Salvador Dali's assessment of the lavish arrangements' allure.

"At the time a lot of people simply did not understand this exuberance of flowers," says Charles Masson Jr., who along with his mother has run the restaurant since his father's death in 1975. "There were no celebrity florists. Floral arrangements in restaurants were pretty much confined to the silver bud vase with a single rose. But there were the ones who understood, like Dali. He would come and sit at the table, rub his head against the flowers, sip his wine, and dream."

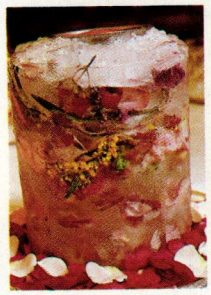
Today it is Masson Jr. who begins every Monday morning with a trek through the flower district, combing Sixth Avenue for the most beautiful blossoms in the city. By daybreak Masson has already selected most of the 3,000 flowers that will fill the restaurant that week. By seven thirty he is supervising their unpacking at the restaurant, whose pristine interior is quickly transformed into a forest floor, ankle deep in branches, leaves, and scented buds, and then an intriguing floral laboratory as Masson brings out boxes filled with the different ingredients he uses to condition the flowers.

"Conditioning is the key to the success of any floral arrangement," he advises. "There's more than that—obviously you need to have a love of flowers, an instinct—but the most important thing to remember is that a cut flower is in limbo from the time it has been growing in the earth to its life in the vase." Each and every stem sits happily drinking its own desired brew for three or four hours before it joins a bouquet. Roses, Masson has learned through years of experimentation, take a particular solution of rock crystal salt and hot water; amaryllis prefer some ammonia in their water; carnations often want to stand up to their necks in cold water.

After conditioning, Masson begins to arrange the first of the ten grand bouquets that go in the bar area and on the banquettes. He starts by placing large branches like quince or dogwood, depending on what's in season, in a crisscross pattern to create a strong anchor. Then he builds the arrangement with foliage such as eucalyptus or woodwardia, leaving gaps for the delicate flowers. His choices are spontaneous, like the decisions of an artist applying paint to a canvas—white lilies for volume, spider lilies for texture, red peppers for a shot of color. "Flowers change people's moods," Masson says. "They are a celebration of life. The bouquet should look like it has arranged itself—it should never look forced."

Thirty-two smaller bouquets for the tables are prepared Tuesday mornings. These are redone every day, while the large bouquets are refreshed with clean water and new flowers. No parts are sacrificed in this floral theater. Petals left over from the arrangements are put into an elegant ice casing specially created ten years ago by Masson and the pastry chef, Jean Yves, for the sorbet container.

On the threshold of his life at La Grenouille, uncertain about just how to proceed with the endeavor of running the restaurant, Charles Masson Jr. was offered some simple advice by Charles Masson Sr.: "Just turn on the lights. Go in every morning and see what has to be done. You will know what to do." That is how Masson begins every day at La Grenouille, and it is how he has created both a tribute to the oasis his parents conceived and his own signature beauty and warmth. ♠



La Grenouille owner Gisèle Masson, *above*, with Spottie. *Opposite, clockwise from top left:* Masson adding lilies and peppers to quince and eucalyptus for one of the banquette bouquets; nerine, roses, anemones, ranunculus, and French tulips; a completed banquette display and smaller table bouquets; arrangements taking shape after conditioning. *Left:* Sorbet is contained in an elegant ice mold with flower petals.









Romancing the Stone

A Montauk cottage preserves the time-honored charm of English rural life. By Rebecca Johnson

Photographs by Oberto Gili





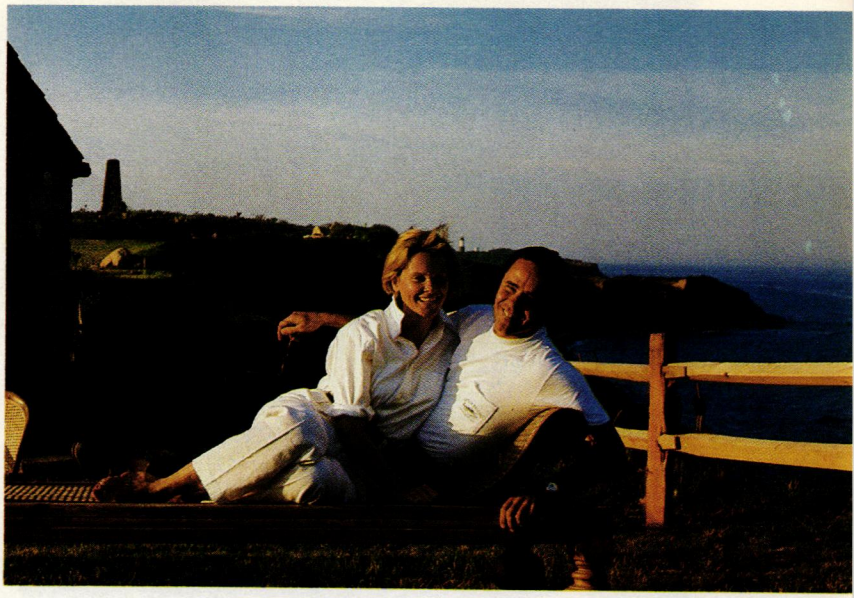
The 19th-century cottage, once a way station for lighthouse supplies, has been masterly restored and rejuvenated by its owner, Tony Ingrao. In the breakfast room a Louis XVI settee mingles harmoniously with a Diego Giacometti bronze lamp, a c. 1850 Maine jelly cupboard, and an English rustic table.



The first recorded tenant was a poet from Southampton who used



the cottage for romantic trysts



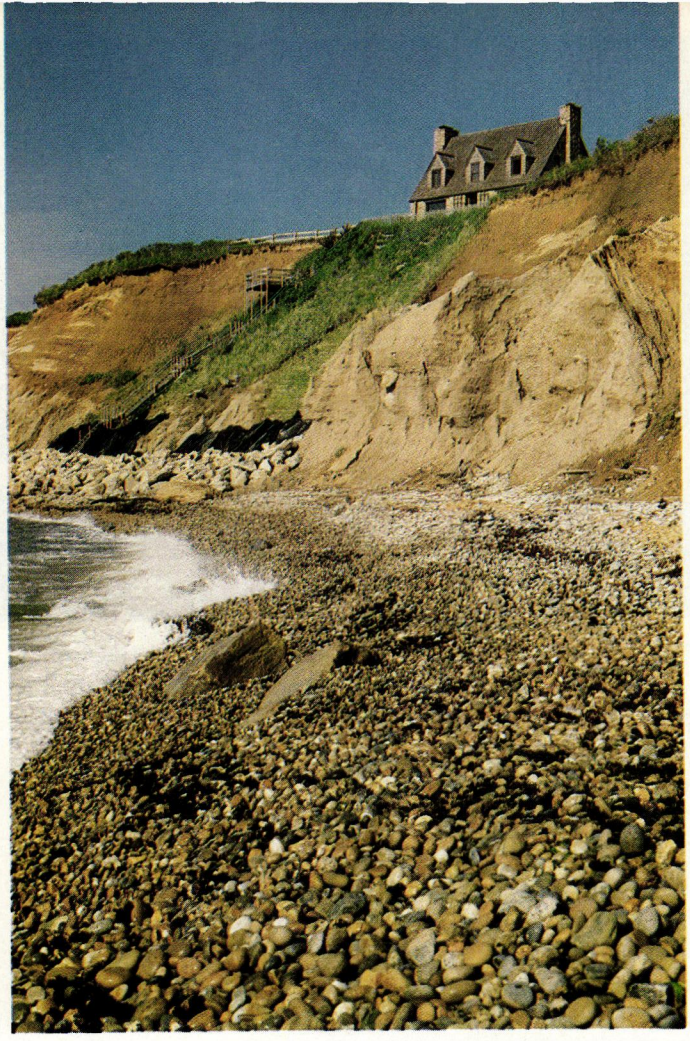
TONY INGRAO FELL IN LOVE WITH HIS HOUSE THROUGH A black and white photograph not much bigger than a postage stamp. He was in Southampton when he saw the humble ad for a stone cottage on the ocean and was immediately seized by a desire to own it. Five hours later he did.

"The ad said East Hampton, but I knew everything in East Hampton and I'd never seen this house," he remembers. Then a friend casually remarked that it looked a lot like the house next to Richard Avedon's by the Montauk lighthouse. With those directions in his head Ingrao got in his green Jaguar and drove east. It was a foggy night, but several dead ends later he stumbled upon the English country cottage magnificently rising out of a tangled copse of cranberry bushes on a cliff seventy feet over the Atlantic Ocean.

"I couldn't see more than five feet in front of me and I was too frightened to disturb the people inside, but all I really needed to see were the wooden gutters. That's when I knew I had to have it." A 32-year-old antiques dealer and decorator who specializes in historic renovation, Ingrao recognized the vintage trim as a precious detail no amount of artful antiquing could create. But besides the architectural details there was something else that drew him to the cottage, something that is harder to put into words. "It's just a powerful place," he says trying to describe it.

Ingrao may not have been familiar with the house initially, but virtually everyone in Montauk could have pointed him to it. It's been there so long nobody can even remember when it was first built, though the oldest foundations date back to the mid nineteenth century. Locals call it Stone House and still remember when a rudimentary shack stood on the site as a delivery station for lighthouse supplies. "The people of Montauk think of this place as their own—it's part of their his-

When the wind comes whipping off the Atlantic the generous stone fireplace heats the living room, *left*, and the balls on the 18th-century English andirons serve as handwarmers. Surrounding the hearth are a pair of Ethiopian chairs, a Black Forest perch carved from a tree trunk, and a suede armchair of Ingrao's own design. The sailboat painting is one of his thrift shop finds. *Above:* Ingrao and his fiancée, Diane Eckstein, lounge cliffside. Details see Resources.



tory," says Ingrao's fiancée, Diane Eckstein, an elegant blonde originally from Nebraska. "Maybe they all know it because it's the only structure you can see from the ocean at Montauk Point except for the lighthouse." She is referring, of course, to the famous Montauk lighthouse, which marks the easternmost point of New York State and lights up the cottage windows on stormy nights.

Ingrao and Eckstein's getaway is also rich in a different kind of history. The first recorded tenant, Rosina Hoyt Hoppin, was a poet from Southampton who in 1912 hired a Stanford White associate to transform the one-room structure into a two-story Cotswolds-style cottage that she used for romantic trysts. Hoppin's friendly ghost is said to inhabit the premises, making strange banging noises and even stranger appearances as balls of mist bouncing over the lawn. Over the years others have taken advantage of the romantic possibilities such isolation affords. John Lennon is said to have escaped to the house with his lover May Pang. Lennon later tried unsuccessfully to buy it. Even the rocks on the beach are famous for their heart shapes, a natural oddity created by the way the waves break in the cove.

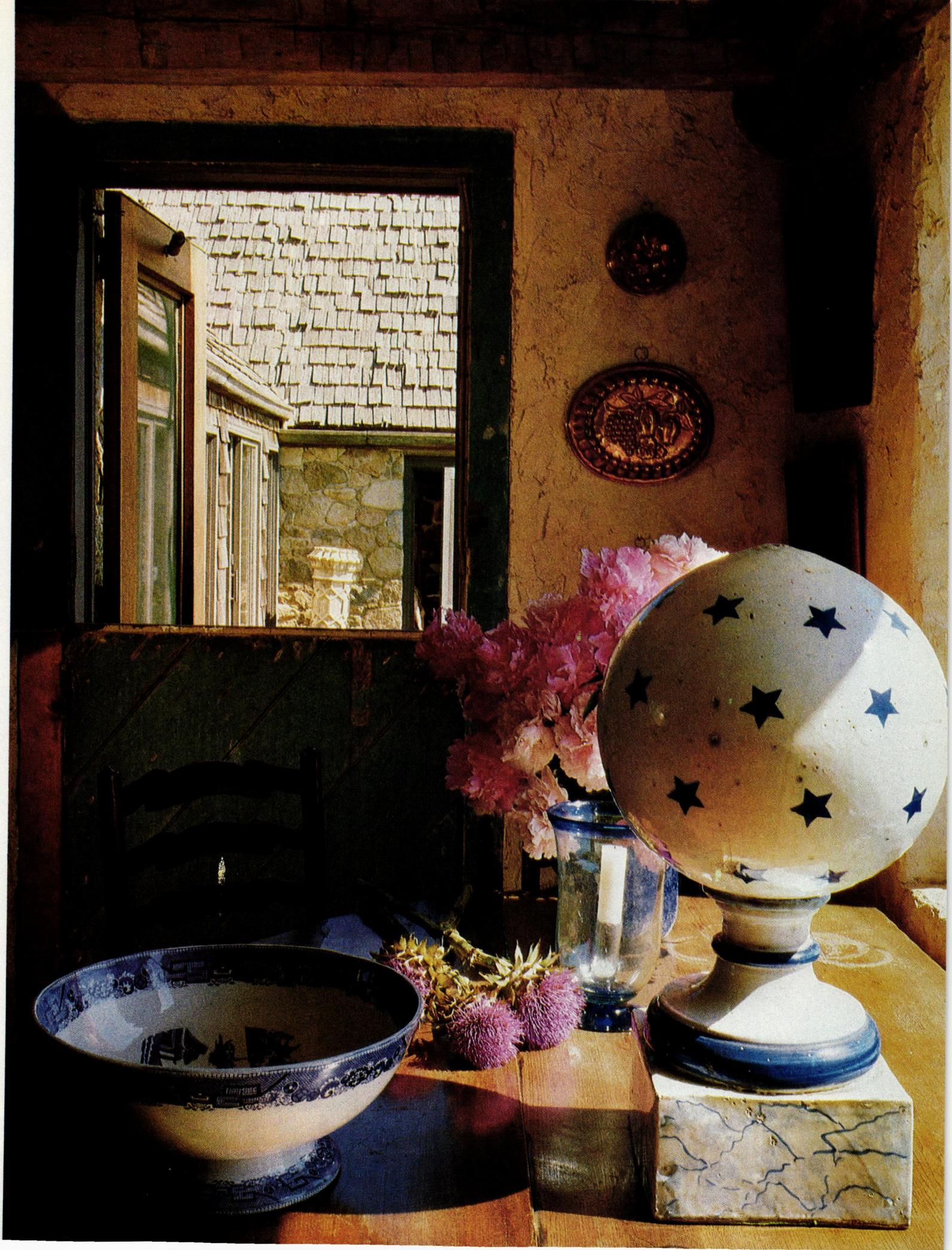
Perhaps these lovers have also been attracted by the inherent danger of the terrain, for the house literally perches on the edge of the world. At its closest point it sits a mere ten feet from the precipice, creating an effect both exhilarating and terrifying—not unlike love itself. Years of erosion, however, had brought the house closer and closer to the sea, and many would-be buyers were frightened by the prospect of watching (or worse yet accompanying) the structure as it tumbled into the ocean. It didn't bother Ingrao. He solved the problem by trucking in over 500,000 pounds of New England granite to build a retaining wall. "Anything you want to do can be done," he says in the unflappable manner of a man used to doing what he wants. But then this is the man who was once passing through a rural Ohio town when he saw a five hundred pound glazed terra-cotta eagle he absolutely had to have. That it was on top of the town's general store and not for sale were small problems. Today it perches in his living room and the folks in Ohio probably still talk about the crazy New Yorker who paid $5,000 for a clay bird.

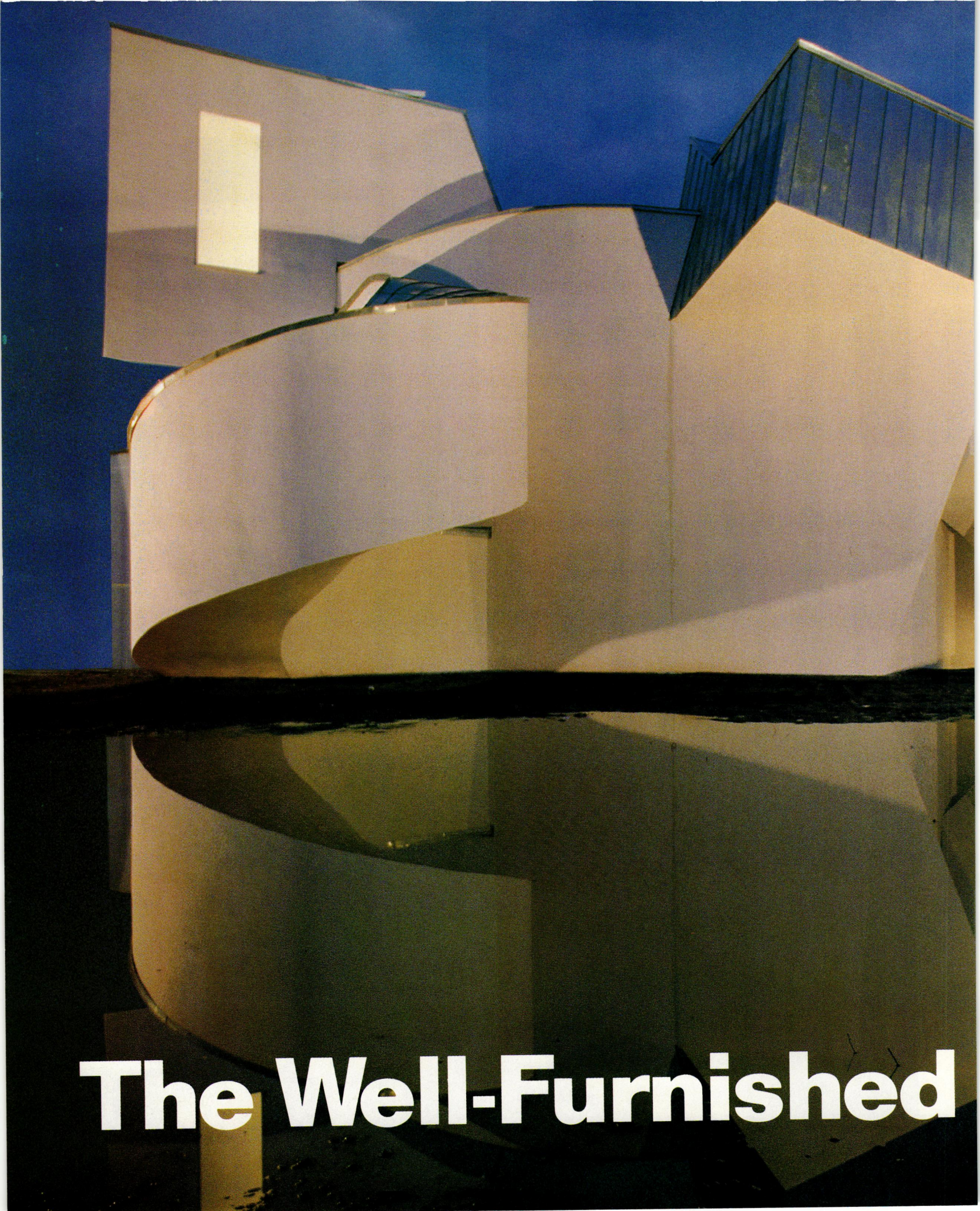
Through the years many tenants of Stone House have left their mark on its interior—marks that the purist Ingrao is slowly getting rid of, so as to banish all hints of modernity. "These are terrible," he says, pointing to a pair of sliding glass doors the previous owner installed. "I'm replacing them with nineteenth-century leaded panes *(Text continued on page 212)*



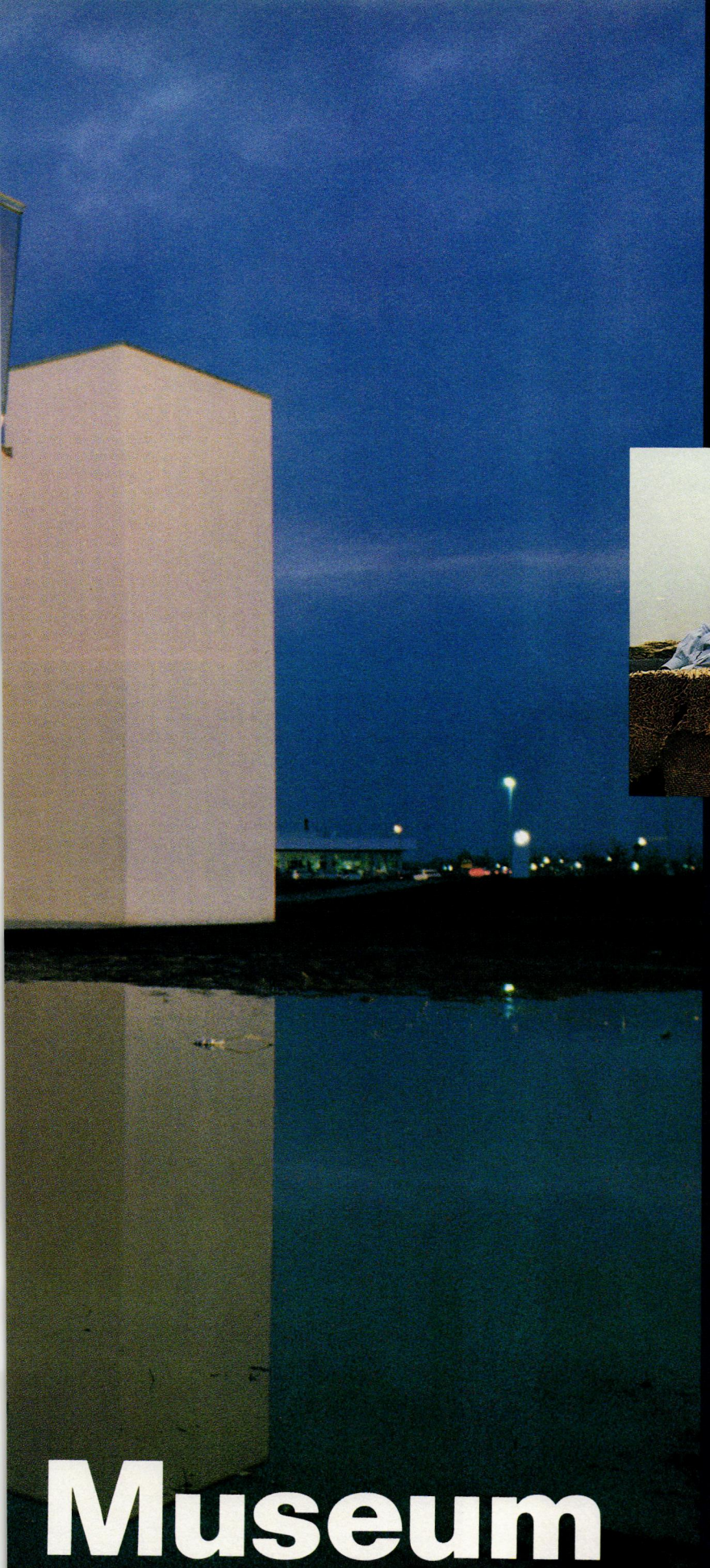
Dramatically perched on a cliff seventy feet over the ocean, the cottage, *above,* looks out to a beach famous for its heart-shaped rocks, a few of which decorate the 19th-century English rustic table in the living room, *right.* The sofa designed by Ingrao and covered in a Clarence House fabric stands next to a 19th-century Dutch linen press. *Opposite:* On the breakfast table a faience globe that once topped a 19th-century Belgian well is positioned so that the sun and moon beam in on it from the window behind.

FLOWERS BY RUTH BLACKWOOD, WILTON, CONN.





The Well-Furnished

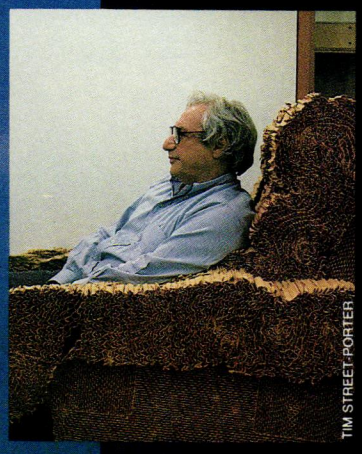


Museum

Frank Gehry designs a bold setting for an innovative furniture collection

By Martin Filler

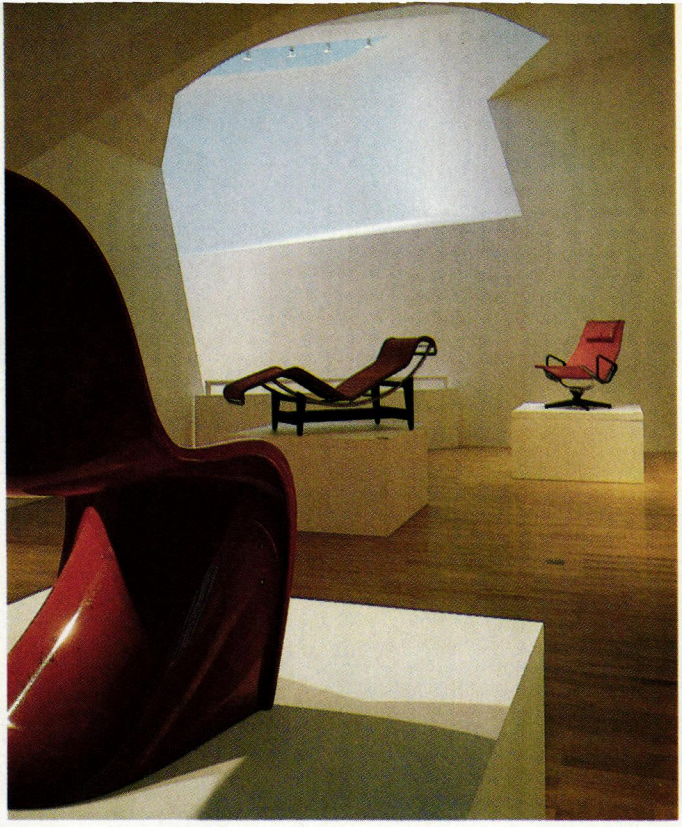
PHOTOGRAPHS BY DEIDI VON SCHAEWEN



TIM STREET-PORTER

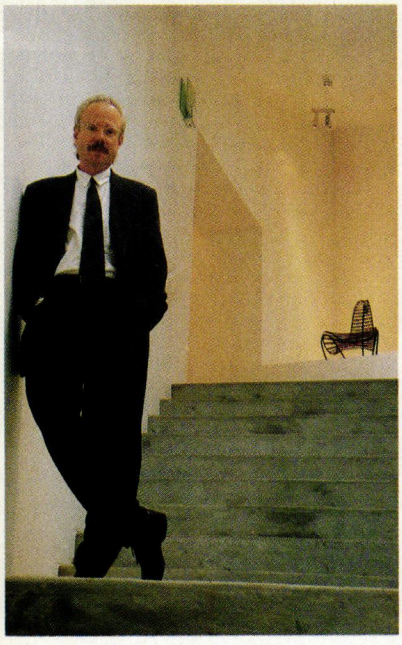
ARCHITECTURE SOMETIMES RESPONDS to the climate of a place in ways that go well beyond the weather. In the quiet corner of Europe where Germany, Switzerland, and France meet, a kind of architectural microenvironment exists in which some very unusual modern buildings have grown, like strange flowers in a rarefied atmosphere. In the 1920s in the Swiss village of Dornach near Basel the Croatian mystic and amateur architect Rudolf Steiner built his second Goetheanum, the cult center of his new "spiritual science," anthroposophy. Steiner's quirkily sculpted structure was one of the last gasps of Expressionism, a short-lived movement that sought to bring spiritual values back to art and architecture. More successful in doing that, in many critics' opinion, is Le Corbusier's famous pilgrimage chapel at Ronchamp, France, not far from the Swiss border. Notre-Dame-du-Haut—as the church is formally called—is one of the most memorable sanctuaries of all time, and ever since it was consecrated in 1955 it has attracted faithful followers of both religion and architecture.

That tri-national region now has yet another distinctive landmark that is destined to become a shrine of another sort: the Vitra Design Museum in Weil am Rhein, West Germany. Its architect, Frank Gehry, does not often cite the influence of history in his startlingly original schemes. Yet at the recent opening of this small but immensely powerful building he spoke of the Goetheanum and the Ronchamp chapel as being very much on his mind while he conceived his contribution to the idiosyncratic local tradition in modern architecture. Set in a rural landscape on the edge of a small town a short drive across the border from Basel, this dynamic grouping of faceted, fragmented forms reminiscent of German Expressionist architecture was commissioned by Vitra International, a high-style office furniture manufacturer. Rolf Fehlbaum, head of that ambitious firm, has assembled an excellent historical collection of innovative nineteenth- and twentieth-century mass-produced furniture, with Vitra's own products as those works' implicit successors. Not the least of the museum's coups is to have bought the best examples from the es-



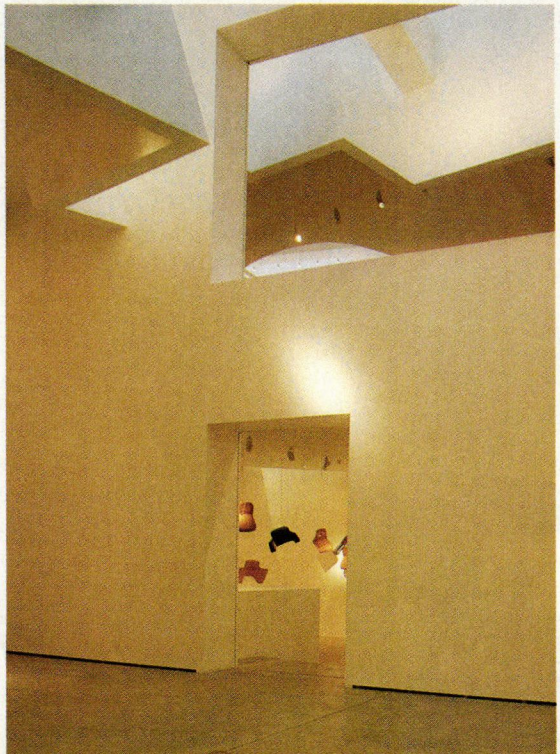


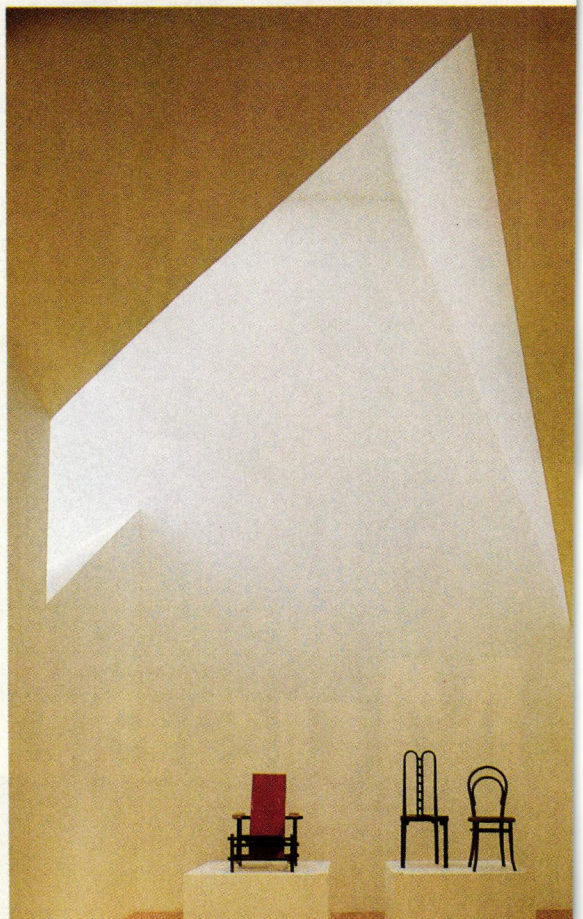
Rolf Fehlbaum, *below*, president of Vitra International, has collected a comprehensive survey of innovative furniture. *Right:* In the spectacular upper gallery, pieces by Verner Panton, Le Corbusier, and Charles Eames. *Below center:* Chairs on pedestals in the changing exhibition gallery. *Bottom left:* The museum's central space soars to a height of almost fifty feet. *Preceding pages:* The museum at night and architect Frank Gehry seated in a cardboard chair of his own design.





Stacked in rows, *above*, a summary of the collection's 800 chairs. *Below:* A skylight illuminates chairs by Gerrit Thomas Rietveld, Josef Hoffmann, and Michael Thonet. *Right:* Experimental molded plywood Eames furniture parts and leg splint, suspended from a gallery ceiling like mobiles.







tate of Charles and Ray Eames, the Americans whom many consider to be the greatest furniture designers of this century.

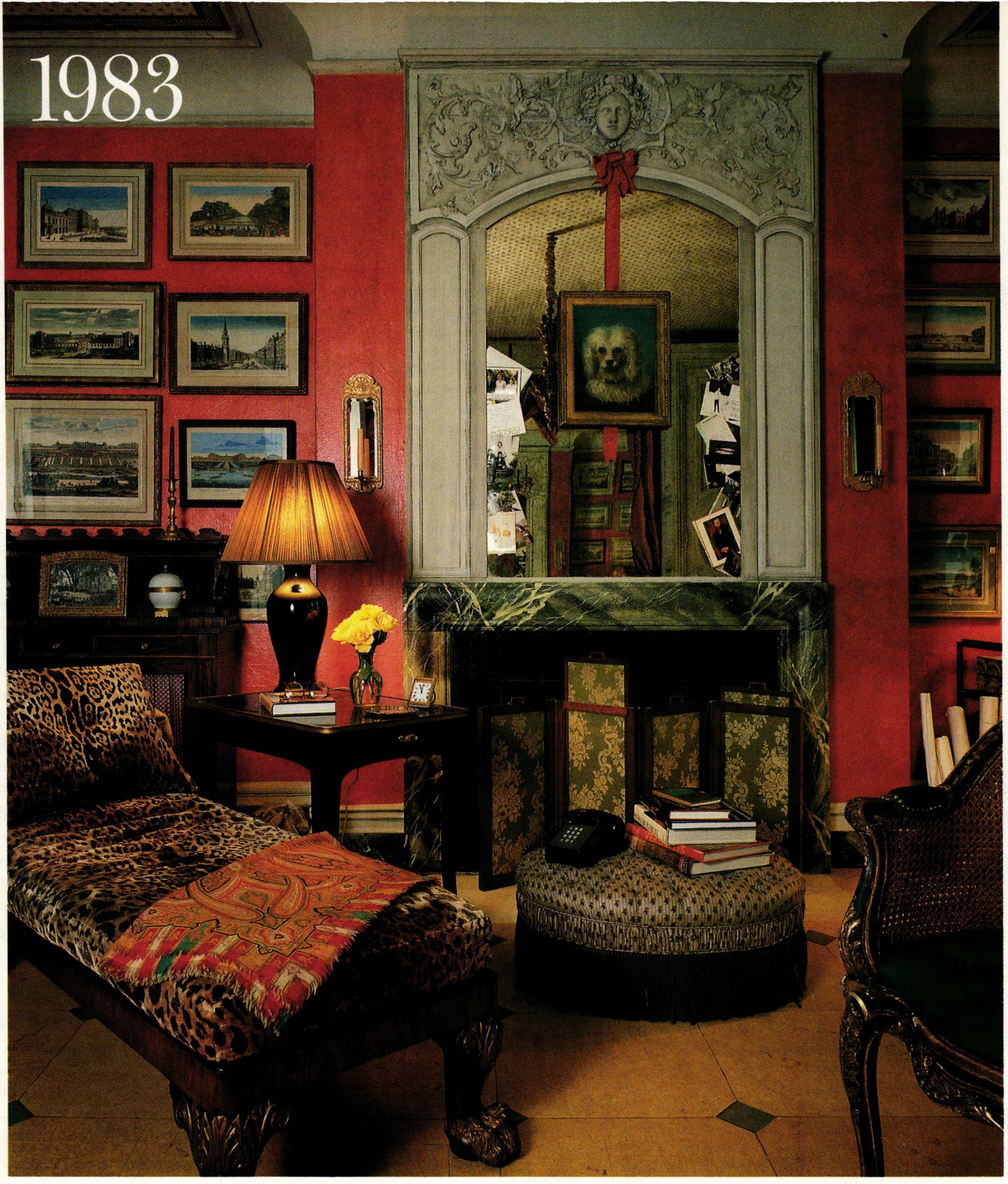
It was no less insightful of Fehlbaum to have gone to Frank Gehry, whose creative powers are now at their peak. At age 61, Gehry is one of those rare mature artists who, having struck on critical success, does not take the safe route of repetition and refinement. Instead he keeps on pushing himself and taking new risks, and as the exciting results of the Vitra Design Museum show, the gamble has been worth it. Over the past few years Gehry has designed several buildings composed of boldly shaped individual pavilions, each often only one room. As interesting as those efforts have been, some (including his superb Winton guesthouse near Minneapolis) are best appreciated from the exterior as sculptures in a landscape. The Vitra project represents a significant advance because here he takes unusual volumes—cruciform, spiral, arc, and distorted polyhedrons for which there are no names—and collides, combines, and intersects them to create interior spaces of commanding presence and breathtaking beauty.

Like Le Corbusier at Ronchamp, Gehry makes his design come alive with light, handling its movement and fall with the confidence of a true master. Gehry's brilliant use of daylight is dazzlingly evident in the museum's magnificent upper gallery, the most singular room that the architect has yet built. Illuminated by three irregularly shaped skylights placed above faceted wall planes that maximize the wash of light from overhead, the upper gallery is bounded on one side by a balcony giving onto the soaring central space of the building. Rising from the ground-floor galleries for permanent and changing exhibitions to the tilting cross-shaped skylight almost fifty feet high, this is architecture unbounded in exuberance, astounding in invention, and yet thoroughly correct in its faultless proportions and finish. Gehry has also designed an adjacent two-story administration, factory, and showroom building with some intentionally conventional interiors in which to display the firm's office furniture

This is architecture unbounded in exuberance yet thoroughly correct in its faultless proportions

in settings closer to its clients' experience and requirements.

The museum is not a large building, only about 8,000 square feet, but it seems far bigger because of its encompassing monumentality. It at once complements and transcends the objects it houses. And like Frank Lloyd Wright's Guggenheim Museum in New York, Gehry's new museum is its own most important work of art. This intriguing cluster of pure white crystalline shapes—seemingly unarranged and yet deliberately and intelligently assembled—supersedes the functional imperatives of the medium and moves directly into the realm of art. The Vitra Design Museum immediately takes its place not just in Frank Gehry's increasingly impressive career, but it is the latest among the masterpieces that embody architecture at its most inspired. ▲ *Editor: Pilar Viladas*



ROBERT LEVIN

The Richard Neas Trilogy

Now in its third life, the decorator's one-room New York pied-à-terre reflects his evolving personal style

By Penelope Green Photographs by Michael Mundy

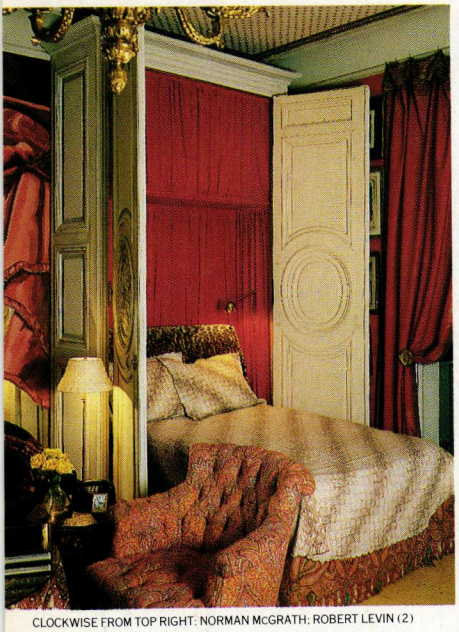


Fiery walls, a marbleized mantel, and a George II chaise in a Brunschwig leopard velvet, *opposite*, lent Neas's apartment an elegant Edwardian look. *Below:* Seven years later Neas replaced "all of the English busyness" with celery-colored cotton damask from Clarence House, a Louis XVI marble mantel, and an Italian mirror. Details see Resources.

REMEMBER THE SEVENTIES? THE AMORPHISM that erupted out of many a designer's love for plastic and foam and odd squishy shapes? There was modular furniture then. There was Plexiglas and Lucite and tubular steel. There was a resurgence of bentwood and Parsons tables and of all things Alvar Aalto. Looking back, at least for most of us, is kind of uneasy-making. It's tantamount to that slightly ashamed feeling you get when you confront your closet detritus—your elephant pants or your maxi coat (should you have been so unwise as to save these things). But as is true of any decade, there were those who neatly edited out the oddities and the ephemera and can now look back with pride rather than with a wince. Certainly decorator and trompe l'oeil artist Richard Neas belongs in the latter group: the three design incarnations of his town house pied-à-terre in New York nicely mark the changing faces of decorating throughout the seventies, eighties, and into the nineties—and here these changes are unhampered by goofiness or by any revisionist feelings of shame.

Neas says he can't remember the seventies, he says he was too busy having fun. But photographs of his 22-by-22-foot apartment are testimony to how little he bought into the then-current styles. OK, so there are nods to the period—the beige, gray, and white color scheme, antlers on the walls, Plexiglas table, and bit of ultrasuede (mitigated by the Billy Baldwin slipper chair it covers)—but nothing to cringe from. "I think it had a very simplified, very modern look," declares Neas. "There's a masculine quality about it that I still like. Even that Billy Baldwin chair was quite minimal."





CLOCKWISE FROM TOP RIGHT: NORMAN McGRATH; ROBERT LEVIN (2)

In 1983 the apartment shed its cooler, paler skin for the heated English manor house feeling

In the eighties Neas indulged his passion for color and pattern by mixing tartan curtains and lacquered walls with paisley and leopard upholstered furniture, *right. Left:* Since 1983 the bed has remained neatly tucked inside a French armoire. *Above right:* The signature look of the mid seventies—a beige, gray, and cream palette, antlers, ultrasuede, and a chalk white mantel.



CLOCKWISE FROM TOP RIGHT: NORMAN McGRATH; ROBERT LEVIN (2)

Neas says that he's always been slightly more classic, more pragmatic than the rest of the pack: "The mid seventies was the period when Angelo Donghia created rooms with all-white sofas, pillows that look as if they've been given a karate chop, and no place to put a drink down. When you get a trendy decorator who does all-white rooms with no tables, you're defeated even before you walk in. If it isn't comfortable, then the point's lost."

And Neas was pretty good at keeping to the point. The comfort in this early phase of the room is self-evident, while the efficiency—necessary in an apartment with such strict spatial restrictions—remains neatly hidden away: behind the twin painted armoires lie the bed, the office matter necessary to any business (filing cabinets and the like), and a television, stereo, and other media toys. Even by seventies standards this was quite a grown-up design, anchored perhaps by the legitimacy of the antiques—a black lacquer Régence desk, a Louis XIV bronze doré chandelier, a Louis XV rosewood table—and the graceful proportions of the room.

Without the eleven-foot ceiling, tall windows, and vigorous moldings, more than twenty years of decorating might have run slightly amok. "There are those Park Avenue apartments where you look out and see nothing," says Neas. "But there are trees on my block. There's a human feeling. It's like living in a house." Actually, Neas is living in a house. Or at least part of one. His pied-à-terre was created from the parlor room of a brownstone, hence the generous proportions, which are a good thing because, aside from the entryway, the bathroom, and the old Pullman kitchen now converted into a bar, the parlor is all there is. "The first week I moved in I tried to open the gas stove," he remembers. "But because of the way the door was positioned I could only open the damn thing part way and I could see it hadn't been cleaned in fifteen years. So I ripped it out. Now if you look in the refrigerator, all you'll find is a three-year-old lemon and a bottle of vodka." Not what you'd call a working kitchen.

But Neas never eats at home anyway. "I think of this as my office where I just happen to sleep. At the end of the day I slam the door and go out to dinner." The place is one of the last true bed-sitters in Manhattan, a tidy solution to the economical quandary of city life. "I never thought to move," says Neas, "or rather, when I did, the rental situation had altered so much it wasn't an option." Instead Neas decided to redecorate.

In 1983 the apartment shed its cooler, paler skin for the more heated English manor house feeling that was so much a part of that acquisitive era. This was the period when Neas the muralist let his apartment have it. Draped between the armoires is a mirrored wall with a riotous swathe of scarlet curtain. Fake curtain, masterly rendered. Quickly the room achieved its most illusive, allusive guise: from the "safe fur"—a leopard-patterned velvet—on the George II



Neas, *above,* at the black lacquer Régence desk he brought with him when he moved into the 22-by-22-foot pied-à-terre 25 years ago. *Below:* "I find it extremely relaxing," says Neas of his apartment in its current incarnation, furnished with a carefully edited array of 18th- and 19th-century French and Italian antiques.





1990

"All of a sudden I felt I'd had enough of this English busyness.



I wanted serenity"



chaise to the chaotic mix of tartan curtains, tomato walls, paisley throws, and distressed parquet floor painted to look like worn marble—and this is a floor that's had "about five different lives," sighs Neas. "I just keep painting on top of the old stuff." Still, Neas's sleight of hand artfully married these seemingly discordant elements and mitigated the choked muddled appearance often prevalent in period rooms. "I've always edited quite a bit so that even though the apartment was Edwardian it wasn't fringed and tasseled to death. There are a lot of so-called talented designers who try to get too eclectic," he explains patiently. "It's inconceivable to me that someone could put a gilded Louis XV armchair in the same room as a pilgrim stool. It's like wearing a chartreuse dress with yellow pants."

Neas has a real aversion to what he sees as the excesses of the eighties. "I felt that that incredibly overdone way of decorating was totally inappropriate for an era of fast living. To open up a magazine and see a New York City apartment that looks like an accumulation of three hundred years of French furniture was wrong." Even in Neas's own translation of the early eighties Zeitgeist there came a point when he'd had enough. "It didn't happen slowly. All of a sudden I felt I'd had enough of this English busyness. I wanted serenity. So I just swept it all away and opted for a very serene green." In the winter the soothing celery- *(Text continued on page 220)*

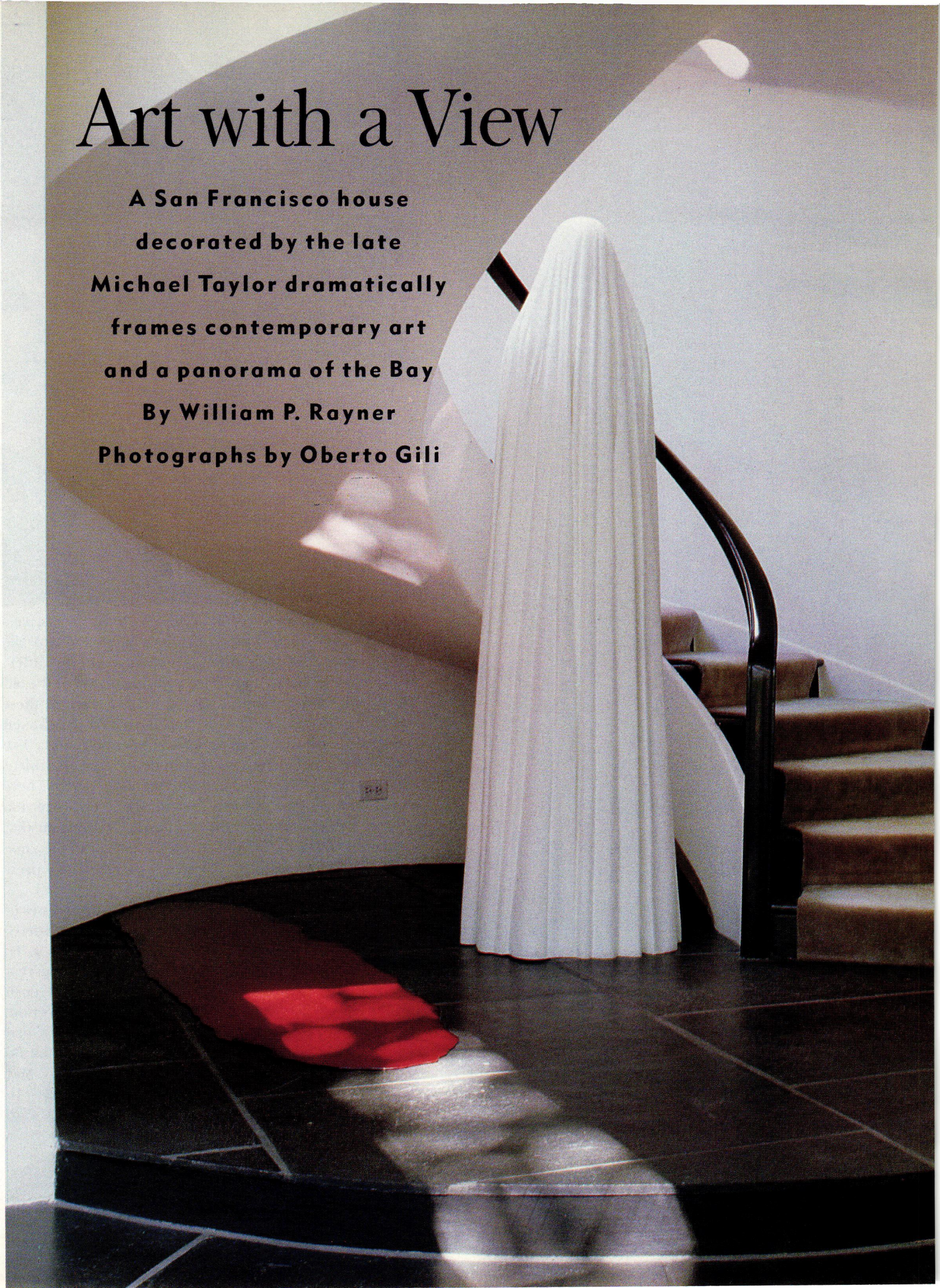
From June through August Neas cloaks his furniture, *left,* in crisp green and white toile de Jouy linen slipcovers from Scalamandré, which are the most recent addition to the apartment. *Above:* In winter the space is warmed by the leopard love seat and the rosy pastels of the 19th-century Bessarabian carpet.

Art with a View

A San Francisco house decorated by the late Michael Taylor dramatically frames contemporary art and a panorama of the Bay

By William P. Rayner

Photographs by Oberto Gili





John and Frances Bowes, *right*, on the roof of their house overlooking San Francisco Bay. *Left:* Katharina Fritsch's polyester and Plexiglas *Ghost and Pool of Blood* in the slate-paved entry hall.



In the living room, Louis XV–style armchairs from the archbishop's palace in Turin flank a Michael Taylor sofa. White chenille upholstery from Robert Crowder & Associates offsets the somber stripes of Sean Scully's *Long Night*. Between the white chaise longues, also designed by Taylor, is a pair of antique Chinese taborets. Ross Bleckner's *Knights in Nights* hangs to the left of the gilded doors, and John Duff's *Homoousian Cone II* is visible behind the topiary at right. Details see Resources.





Doors painted by Armand Albert Rateau in 1925, *left,* open into the dining room. The 1930 rosewood table and chairs are part of a set by French cabinetmaker Eugène Printz. A painting by Sigmar Polké dominates the far wall. *Right:* Italian chairs of the 1940s are pulled up to a French Art Deco desk in the master bedroom. The center window frames a view of Alcatraz.

FROM THE MOMENT FRANCES BOWES first saw her new house on Russian Hill, overlooking San Francisco Bay, she knew she hated it. That is, she knew she would hate it for 24 hours until she figured out how to love it—and her solution was to gut the house and start from scratch. Frances moves with determined dispatch when things need to be done. The same may be said of her husband, John, who, rather than suffering cardiac arrest at the thought of demolishing and rebuilding an entire town house, opined, "What a great idea. You take charge of the interior and I'll watch over the architecture." They are past masters at creative collaboration. During the 31 years they have been married, they have always acted as a team, whether raising three daughters, remodeling and decorating a variety of houses, or acquiring an ever-expanding collection of contemporary art. There is not a sluggish bone in their bodies. They walk fast, talk fast, think fast, make up their minds fast, and, best of all, smile fast.

What was not so fast was getting their new house in order. That took two and a half years, and even then, when they moved in, it still "looked like a battle zone." The four-story masonry structure was built in 1938 by Alice Driscoll, an eccentric doyenne of San Francisco society. Apparently in no mood to spend her declining years worrying about the San Andreas Fault, Mrs. Driscoll hired Joseph B. Strauss, the engineer who designed the Golden Gate Bridge, to work out the details of her house. According to one of her acquaintances, "It looked like a white fortress surrounded by a Victorian village." The house has since changed hands several times. The last owners had a winery and kept the cellar as a rathskeller. That cellar has been transformed into a gallery for the Bowes's art collection, which is now the focus of most of their energy. At the drop of a catalogue they will jet to New York, Paris, London, or elsewhere to attend an auction. I recall talking to John on the telephone and casually remarking that a friend had a David Salle for sale, and before you could say "art" he was on the other line to the seller.

While Frances and John may be a team, they don't always see eye to eye on every aspect of their collection. Take the Katharina Fritsch polyester and Plexiglas sculpture in their entrance hall. It is entitled *Ghost and Pool of Blood.* Frances likes the blood, John the ghost. One thing is certain: you have to be secure in your position to greet the guests with a ghost and a pool of blood.

The common ground at home where Frances and John resolve any questions of taste is a series of sparkling white-walled rooms remodeled by the archi-



The bold curves of a Richard Deacon metal sculpture in the gallery are gently echoed by Jack Hanley's *Vase* on a nearby wall. A Stefan De Jaeger painted column partially conceals a Deborah Butterfield horse on a pedestal. The nine-foot-high canvas by Lois Lane is untitled.



At the drop of a catalogue, they will jet to New York or London for an auction



tect Sandy Walker and decorated by the legendary Michael Taylor. The Bowes house was Taylor's last project, and Frances's sister, Victoria Fay, who is also a decorator, took up where he left off. As Frances recalls, "When Michael first saw the house, he thought we were crazy, but when John and I saw the view of the bay, we knew it was worth the risk." And indeed it is spectacular. A series of floor-to-ceiling windows bracketed by nine-inch white pilasters takes in a 180-degree panorama of the harbor. By day it is an ever-changing pageant of sailboats, oceangoing vessels, and ferries. At night the automobile lights on the Golden Gate and Bay bridges look like millions of orderly fireflies homeward bound. Beyond the bay are the shores of Marin County and, farther still, the coastal mountains green with sequoias.

Even though Frances and John never conceived the house as a machine in which to display their collection, it is an ideal environment for art. Apart from the gallery itself, there is an abundance of wall space on which works in various media may be seen to best advantage. The entrance and adjoining hallway comfortably accommodate a Salle, a Richard Diebenkorn, a Günter Förg, and a Claes Oldenburg, besides the Fritsch sculpture and other pieces. In the office from which she used to conduct her public relations business Frances has a handsome Kitaj. An Ed Ruscha. two Donald Sultans, and an immense canvas by Sigmar Polké are displayed in the dining room.

Never meant to be encyclopedic, the Bowes collection is intensely personal and includes women artists such as Lynda Benglis, Elizabeth Murray, Susan Rothenberg, and Helen Levitt. John and Frances are on the board of the San Francisco Museum of Modern Art, so they have ample exposure to the latest works in progress. Their own latest work in progress is a country house in Sonoma, currently being designed by the Mexican architect Ricardo Legorreta.

Like the Bowes's art, the decoration of their rooms speaks of a particularly eclectic aesthetic. They have sconces by Giacometti; screens by Dunand and Jacques Adnet; tables, lamps, and chairs by Jean-Michel Frank; doors by Andrée Putman and Armand Albert Rateau; bathroom fixtures from the duke of Portland's London house; andirons by Gilbert Poillerat; and a dining room filled with Eugène Printz furniture.

But it is not so much the objects they have assembled that give these collectors pleasure as it is the excitement of locating them. Their enthusiasm is like that of a child finding a new toy. Perhaps this is in part due to John's profession, which is, appropriately, making and selling toys. If response to physical surroundings is affected by daily routine, then the world would be a lot more fun if there were more toy makers. John and Frances Bowes are proof of that. ♠

Editors: Carolyn Englefield and Dorothea Walker



An Elizabeth Murray drawing rests on the master bedroom mantel, *left*, beneath Lynda Benglis's *Cabriolet*. At left is an untitled monoprint by Francesco Clemente. Michael Taylor modeled the fringed armchair on a design by Syrie Maugham. *Above:* Shoes in Frances Bowes's closet await their marching orders.





A Susan Rothenberg horse gallops above the guest room bed. *Left:* In the library the painted wood chairs, parchment-covered table, cross-legged stool, and plaster urn lamp are Jean-Michel Frank originals.

Switched On

Some of the brightest talents are plugging into the light brigade. BY ERIC BERTHOLD



Drawing bright ideas from ostrich eggs, punctuation marks, and human heads, designers are discovering the sculptural possibilities of light fixtures. Their materials of choice range from oxidized brass piping—ideal for producing Robert Lewis's elegant flash of spirals—to a jumble of traditional lamp parts, which, when reassembled, create Dez Ryan's glowing tribute to the art of enlightenment.

A sketch of Vicente Wolf's bronze Pilar lamp, available from Paul Hanson, far left. Below, clockwise from left: Dez Ryan's Fontana Verde lamp from Archon; the Head lamp by Nicola from Modern Age; the Apostrophe lamp in polished aluminum by Crackle; Robert Lewis's oxidized brass Jillb lamp for Jerrystyle; and Warren Muller's faux verdigris glazed Egg lamp from Archetype. Details see Resources.



Crackle's Spindle table lamp.

Cybele marble fixture, by John Hutton for Donghia, right.



FAR LEFT: DUNCAN. OTHERS: BILL STEELE. BACKDROP BY CHARLES BRODERSON, NYC

"MY FEELING IS, YOU DO SOMETHING IN A BIG WAY OR YOU DON'T DO IT AT ALL."



People like you are all too rare today. You look for the big picture and dream the big dreams, whether you're building a business or building a home. That's why we create every Marvin window to order, regardless of size or shape, for a window that fits the *way* you live as well as *where* you live. When you wish to make a statement that carries some real impact, look to us. For a free idea book, write: Marvin Windows, Warroad, MN 56763; or call **1-800-346-5128.** (In Minnesota, call 1-800-552-1167; in Canada, call 1-800-263-6161.) Or see your local Marvin Windows dealer.



MARVIN WINDOWS ARE MADE TO ORDER.

Romancing the Stone

(Continued from page 190) from an English country house." The slate floors installed by Grosvenor Atterbury will be left untouched, but Ingrao is replacing the 1950s brick in the breakfast room with an eighteenth-century parquet floor imported from a house in Grenoble. A pragmatist might even say Ingrao's mania for purism borders on eccentricity; he won't eat by anything but candlelight, and if the village of Montauk lets him have his way, he'll replace the skylights with dormers and an authentic thatched roof.

People who think they know Tony Ingrao's style are always surprised when they see this house for the first time. "Actually," he says sitting in his rustic living room, "they're shocked." They are used to the Tony Ingrao who provides his celebrity clients with seventeenth- and eighteenth-century museum-quality furniture. Or they are accustomed to the Tony Ingrao who just spent seven years designing a castle for a shoe manufacturer in Connecticut. It's difficult to reconcile this fairy-tale extravaganza—a 20,000-square-foot vision of stone grottoes and hallways covered in green silk leaves—with the homey and comfortable elegance of the Montauk cottage. "I spend my days with important pieces of furniture," Ingrao explains. "On weekends I like something different. You can put your feet up here."

There is something comforting about the wild variations in period and quality that characterize the objects in Ingrao's living room. He is just as proud of his thrift shop find—a sailboat painting that hangs over the fireplace—as he is of the eighteenth-century Nevers faience dog statues that guard the hearth. The juxtaposition of objects betrays a democratic spirit—a fifteenth-century Chinese vase shares a corner with a folksy painting done by one of Ingrao's great-aunts.

It's the house of a man who is comfortable traveling in time and space and not afraid of mixing things—like the pairing of a seventeenth-century French settee with a nineteenth-century American plow festooned with bunches of dried herbs. Ingrao believes a room should make you curious, and these rooms are faithful to that credo. An object as mundane as a coatrack surprises when it's a nineteenth-century Anglo-Indian carving of a tree with spiked antlers and hooved feet. And a visitor could ponder the breakfast table centerpiece for hours before figuring out that the ornamental faience globe once topped a nineteenth-century Belgian well.

There is an explanation for this insatiable eclecticism. "Wherever I go I can find something to buy, and I've been collecting things since I was eight." Back then he would confound his parents by dragging antique typewriters home from church bazaars and rearranging his room once a month. These days Ingrao is still considered precocious: last year he paid a record $418,000 at Sotheby's von Bülow sale for a pair of George II pier mirrors, which now hang in his gallery waiting for their next buyer. Creating beauty is something of a family business for the Ingraos. Tony comes from a long line of haute-couture clothing manufacturers, and as a child he spent hours watching Bill Blass and Halston creations emerge from bolts of fabric. "When I was ten, I'd gather the silk remnants from the lining of coats and make wild bow ties out of them."

In the end it was this ability to sense potential that brought Tony Ingrao to Stone House—just as the boy saw a bow tie in a scrap of silk, the man saw the perfect place to live in a grainy black and white photograph. Over the years he's been offered many times what he paid for the cottage, but he can only let go of something when he finds something better. Potential buyers should not hold their breath. ♠

Editor: Ruth Ansel

Sensuous Modernism

(Continued from page 134) pieces once belonged to noteworthy people. The dining table was Babe Paley's. In the living room stands the drafting table of Gustave Eiffel, author of the tower. Nearby is a sofa upholstered by Billy Baldwin. The house seems to be full of the echoes of personages from every realm, and its eclecticism is as deep as this roster of names would suggest. Imagine a party at which anonymous guests—some very rich and others very poor, some French and some American, and a few with the complexions of exotic islands—mingled with Paley and Eiffel and Baldwin, and you will have a sense of the feeling of the downstairs part of the house.

Upstairs, the scale is more intimate. The master bedroom has a fireplace and a view across the miles. The bathroom is a study in white in which more semitransparent fabrics play against one another. The two guest rooms, one scrubbed in the palest blue and the other in palest pink, are the first sight of real color in the house, but the colors are as faint as echoes. Here, as downstairs, everything is comfortable, everything is inviting—nothing obtrudes, nor does it recede unduly. This is a house that coddles its inhabitants discreetly but grandly in the best spirit of the twenties, when luxury was a habit but had lost none of its novelty. ♠ *Editor: Jacqueline Gonnet*

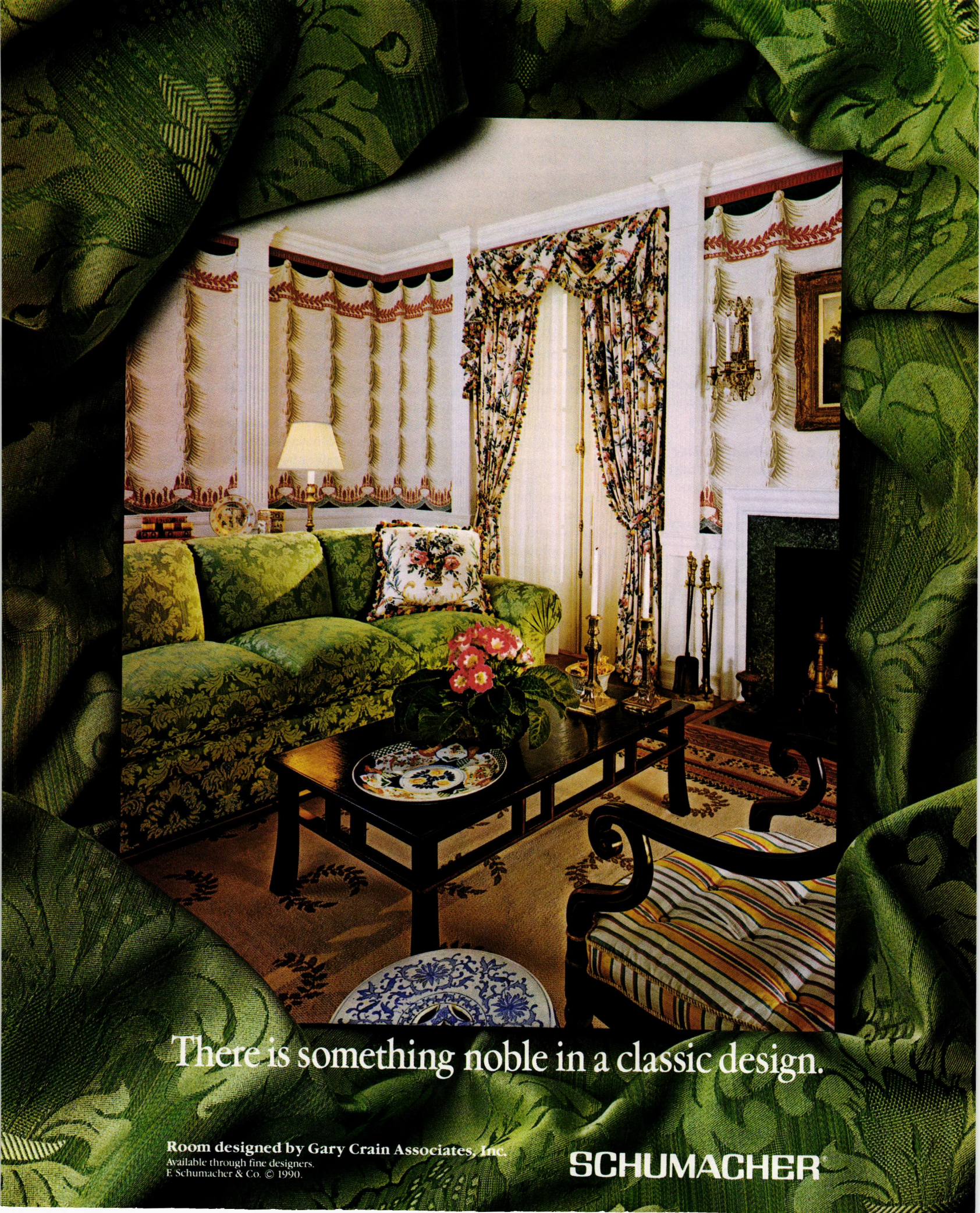
In His Own Fashion

(Continued from page 143) American, and French influences prevails: a Mauny frieze of plumes and doves is reminiscent of the prince of Wales crest, and a pair of quilts on the bed summon America to Lacroix even though they are from London and Paris. A chartreuse folding screen laced with ribbons holds invitations, postcards, and favorite drawings and also conceals Francoise's clothes closet.

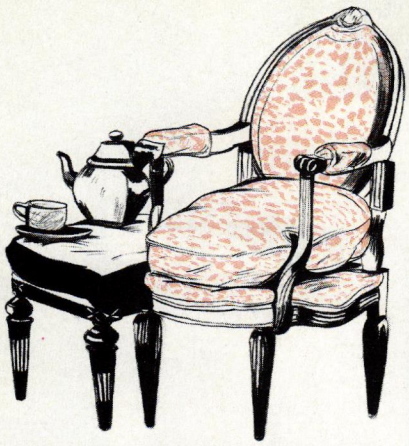
Lacroix's study is equally spirited. Inspired by both 1920s business offices and a château Lacroix remembers from a cartoon of the same period, the room is papered in bold plum and chartreuse stripes and carpeted in pink wool—Lacroix gave the rugmaker a bullfighter's stocking to match. An ink diagram of prized checkers moves by Lacroix's great-grandfather, a champion at the game, hangs over the couturier's desk.

In the end, says Lacroix, "This house is dedicated to my ancestors and to my roots, to the past of my town and my family who have helped me." It also conveys a sense of happiness and well-being, an irresistible joie de vivre that is Christian Lacroix's very own. Riccardi says that the three of them approached the decoration with the joy of children playing a game, and you know it's true because as you take in the eclectic beauty you can also hear the laughter. ♠

Editor: Deborah Webster


There is something noble in a classic design.
Room designed by Gary Crain Associates, Inc.
Available through fine designers.
F. Schumacher & Co. © 1990.
SCHUMACHER®

THE HG DIRECTORY



A monthly guide to the toll-free numbers of prestigious advertisers in the building and remodeling, furniture, home fashions, and tabletop markets. Call for further information about products and services, to order brochures, or for information on store locations.

BUILDING AND REMODELING

American Standard **800-821-7700 X4023**
Andersen Corporation **800-255-2550**
G.E. Appliances **800-626-2000**
Kohler Color Coordinates **800-772-1814 DEPT HG**
Kohler Company **800-4-KOHLER**
Machin Designs **800-MACHIN-4**
Marvin Windows **800-346-5128**
PPG Industries, Inc. **800-2-GET-PPG**

FURNITURE

Century Furniture Company **800-852-5552**
Drexel Heritage Furnishings Inc. **800-447-4700**
Expressions Custom Furniture **800-544-4519**
Hekman Furniture **800-253-9249**
Henredon Furniture Industries **800-444-3682**
Kittinger **800-876-2378**
La Barge **800-253-3870**
Roche-Bobois **800-225-2050**
Thomasville Furniture **800-225-0265**
Wesley Allen Brass Beds **800-541-3027**

HOME FASHIONS

Armstrong World Industries, Inc. **800-233-3823**
Colonial Williamsburg **800-446-9240**
Duette by Hunter Douglas **800-32-STYLE**
DuPont® "Stainmaster" Carpet **800-4-DUPONT**
Karastan **800-234-1120**
Laura Ashley Home Collection **800-223-6917**
Monsanto Wear-Dated Carpet **800-322-NEAR**
Raintree Designs **800-422-4400**
Revman **800-237-0658**
Vectra Fabric Protector **800-241-4880**

TABLETOP

Georg Jensen **800-223-1275**
Lenox China & Crystal **800-635-3669**
Noritake Company, Inc. **800-562-1991**
Orrefors **800-351-9842**
Reed & Barton **800-343-1383**
Royal Copenhagen **800-223-1275**

ADVERTISEMENT

ILLUSTRATION: MICHAEL THIBODEAU

Grandes Dames

(Continued from page 149) leather piped in cream), Elsie de Wolfe's signature leopard chintz, and an off-white textured cotton from Sweden. Tubs of white lily plants four feet tall stood between the windows against buff-colored walls. The floor, geometric in pattern, was paved with old Cuban marble the color of parchment.

The Woods' own rooms in their Long Island house designed by William Delano, another brilliant architect of the time, were loaded with the signal qualities of her style. At once eclectic and diffident, they were clearly intended for a quiet life in the country. Furniture appears to have been combined unselfconsciously with no particular interest in its value. It was of course good—English tables and French chairs on antique carpets—but not fabulously expensive. There was a spareness to the whole effect that is often unpopular today. Like Mrs. Wilson and Mrs. Brown, Mrs. Wood wanted to convey the message that "nice people don't go too far."

But someone always has to prove that you can go too far and still be right, and the exotic Australian-born Rose Cumming was the enchanting bad girl in this era of perfect ladies. She was always rumored to have been the mistress of a great financier, and certainly her taste had a strong trace of the demimondaine. Yet she was capable of immense grandeur. Her house on West 53rd Street was, in spite of its theatrical mirrors and weird lighting (lots of black candles burning everywhere), unforgettably beautiful. The drawing room had no modern upholstery, only Louis XV sofas and chairs. The walls were hung with antique Chinese wallpaper, the background of which was soft gray. The frames of the furniture were white or natural wood with traces of gesso. The covers were tattered emerald green silk velvet, threadbare brocade in the colors of the paper, or old metallic gray leather, which sounds frightful. It was out of this world. Hot and airless in the summer, the room always seemed improbably cool. Unheated in winter, as was the whole house, it had a chill that at least kept you from feeling drowsy—but who could ever have been sleepy in the presence of Miss Cumming?

None of these great women spent much time being tired or making others feel that way. Mrs. Brown at eighty would still reach into the drawer of a bouillotte table next to the chair she sat in after dinner and draw out a gold compact decorated with rubies—red was the accent color of her drawing room—and powder her nose. "Just watch," said Albert Hadley before my wife and I went there the first time. "It never fails. And she does it without looking."

The tradition has not ended, you know. In her Fifth Avenue drawing room, on her porch in Maine, or in her blue and white striped office on East 63rd Street Mrs. Parish, the legendary Sister, carries on in her inimitable style, a style layered with great themes of the past. But the marvel of the Parish manner is its strong reflection of what's going on *now*. Her taste comes from some deep source that must go very far back in her past. I love to think of Mrs. Parish and Mrs. Paul Mellon, another landmark of American taste and originality, knowing each other as schoolgirls. Years later, their passion for beauty continues to inspire numberless people.

After years of decorating rooms for the most private clients in the world, Mrs. Parish came into the public eye through her work on the White House in the 1960s. This project, inspired by Mrs. John F. Kennedy, captured the imagination of people all over the country. When one of Mrs. Parish's own houses in Maine was published for the first time, the revelation of her patchwork quilts and rag rugs, painted floors and starched organdy triggered a wish for the same kind of nostalgic farmhouse decoration that is still chugging away full steam today. Not that this romantic American country style totally replaced a more formal one. Mrs. Parish is also known for flights of great richness. The unparalleled luxury of the decoration she has masterminded for Ann and Gordon Getty in a way defines the extravagance of the present day. But the painted floors and rocking chairs endure in Maine, where Mrs. Parish and her family still spend summers and holidays. Is it surprising that Mrs. Parish's daughters both make exquisite handcrafted bibelots out of paint and découpage?

What defines this long tradition of strong refined women who changed American decoration forever is their assured taste and their view of how to live. They took to their profession a knowledge of the world they worked in. Never inappropriate, their judgment allowed for equal parts of beauty, comfort, and stylishness. They knew what they were doing and they did it brilliantly. ♠


At most large JCPenney stores. Prices higher in Alaska, Hawaii and Puerto Rico. ©1990, JCPenney Company, Inc.
Exotic prints. Primitive colors. Fashion with spirit. The Jacqueline Ferrar Collection.
Jacqueline Ferrar™
JCPenney

HG Connections

A Product Information & Advertiser Service Directory

HG CONNECTIONS, a directory of advertisers who appear regularly in House & Garden, offers additional information about their fine products. Circle the number on the attached card that corresponds to your selection and complete the form as requested. Send to: HG, P.O. Box 1608, Riverton, NJ 08077-9908

Art & Antiques

1. **Chicago International Art Exposition:** The 1990 catalog is a complete guide to the show and a comprehensive reference book for the coming year. The catalog features an all-encompassing list of each artist represented at the Exposition and descriptive information on every exhibitor. $17.00.
2. **Mill House Antiques:** In a glorious country setting, 17 showrooms filled with English and French antique furniture, chandeliers, accessories, and works of art, replenished by frequent buying trips to Europe. Closed on Tuesday. Brochure free.
3. **Stephanie Hoppen Inc.:** *Decorating with Pictures*, a 36-page color brochure of unusual and interesting ways to display pictures in the home and office. $12.00.

Home & Design

4. **Advent Home Loudspeakers:** No matter what size room or decor, Advent loudspeakers have the looks and sound to match. From the sleek pecan-accented towers to the high-tech Eurostyle indoor/ outdoor mini loudspeakers, let Advent enhance the beauty and acoustics of your home. Catalog free.
5. **Allmilmo:** Fine cabinetry and furniture custom-manufactured for the highest standards provide an extraordinary array of interior design possibilities for every style of contemporary living. Send for our comprehensive literature package. $10.00.
6. **Amana Refrigeration, Inc.:** Full-color brochure contains specifications and complete details on electronic refrigerator/freezers. With the touch of a finger users can control the refrigeration and freezer temperatures without opening the door. Free.
7. **Amdega Inc.:** Amdega has been manufacturing and distributing traditional conservatories since 1874. Each conservatory is individually designed to suit the property and is made from western red cedarwood. Brochure free.
8. **American Standard:** Beautiful brochures show an exclusive selection of classic and elegant bathroom and kitchen fixtures and faucets. Choose from timeless designs and harmonious colors to create your dream bathroom and kitchen. $3.00.
9. **Andersen's Window and Patio Door Factbook:** A full-color booklet that shows how Andersen's energy-efficient windows can fill your home with light, air, and warmth. Free.
10. **Armstrong World Industries:** Fashion's in the spotlight in this new booklet, which shows the latest styles in vinyl flooring and contains the most up-to-date information. Focuses on the latest trend: vinyl originals that have their own distinctive look. Free.
11. **Arthur Sanderson & Sons:** An informative brochure telling the history of Sanderson in photographs and a brief essay. $1.50.
12. **Barbara Beckman Designs Inc.:** All fabrics in the Renaissance Collection are hand-painted on 100% silk fabric and may be ordered with backing. Fabrics include Peshe (fish), Florentine Stones, Renaissance Floral, and Renaissance Stripe. Information free.
13. **Century Furniture Company:** Brochures illustrating Century's contemporary, Oriental, and traditional wood, upholstered, and occasional furniture. $3.00.
14. **Chadsworth Neoclassical Collection:** Color catalog features classic pedestals, table bases, and architectural accents. Variety of designs to meet individual decorating needs. Chadsworth – Expect the best! $2.00.
15. **Charlotte Peters:** The best way to find an interior designer/architect. We make decorating simple. Tell us your style, your budget, your specific needs – we take it from there. Brochure $1.00.
16. **Chelsea House-Port Royal:** Over 2,000 items in collection, send for 90-page full-color *Chelsea House Picture Catalog* and the 92-page full-color *Port Royal Accessory Catalog*. $20.00.
17. **Christopher Hyland Incorporated:** Send for a glossy full-color catalog of 200 classic antique reproduction mirrors, sconces, lamps, garden and wall accessories, and furniture by Adam and Horace Walpole from the great houses of England. $15.00.
18. **Colefax & Fowler:** Offers a wide range of fabrics and wallpapers epitomizing the English country-house look, an essentially simple and romantic style combining elegance and comfort. Available through Cowtan & Tout in New York. Send for brochure from Colefax & Fowler in London. Free.
19. **Country Life:** Our newest collection of wallcoverings and fabrics is titled Devon's Garden. New and exciting patterns in varied colorways, complemented by matching borders and innovative corners, make up the collection. Send for ordering and price information. Free.
20. **Crystal Farm Antler Chandeliers:** Chandeliers, tables, chairs, mirrors, lamps, sconces, candelabras, and more, made from naturally shed deer and elk antlers. Antique reproductions and custom pieces available. Commercial and residential applications. Represented nationally. Brochure $3.00.
21. **Cy Mann Designs, Ltd.:** Innovative manufacturer/ importer offering comprehensive collection of contemporary furniture, including electronic storage systems, seating, tables, and accent pieces. Known for its attention to details and exciting materials. Catalog $50.00.
22. **Cynthia Gibson, Inc.:** For information on where our collections of fine wallcoverings and fabrics may be seen call 1-800-272-2766 or circle #22. Free.
23. **Dapha, Ltd.:** Dapha's upholstery is styled by your designer, but the quality comes from Dapha. For the finest handcrafted detail and superior comfort, ask your designer for Dapha. Lifetime guarantee. Brochure free.
24. **Donghia Stacking Chair:** Donghia's first stacking chair, composed of diverse yet compatible elements of wood and steel. An aesthetically superior chair with multiple purposes – conference rooms, cafés, libraries. For public spaces as well as private enclaves. Catalog $5.00.
25. **Duette® by Hunter Douglas:** *We Cover the World's Most Beautiful Views* showcases the revolutionary Duette® window fashion with energy-saving honeycomb pleat, available in a variety of rich designer colors, textures, and fabrics. $2.00.
26. **Edgar B:** The 300-page *Elegance Catalog* with its wide selection from the best manufacturers and savings to 45% make Edgar B the "better way to shop fine furniture." Catalog $15.00.
27. **Elkay Manufacturing Co.:** Elkay's noted Contemporary and Traditional Gourmet triple, double, and single stainless-steel compartment sinks, as well as sinks for laundry, bar, and lavatory, are featured. The Sculptura, Elkay's new colorful addition is included along with faucets, dispensers, and accessories. Catalog $1.00.
28. **Expressions Custom Furniture:** Custom-upholstered sofas, chairs, sleepers, sectionals, chaises. Delivery in 45 days. Choose from more than 150 frames and over 1,000 unique designer fabrics. For brochure and store locations call 1-800-544-4519 or circle #28. Free.
29. **Fitz & Floyd:** Set a table that sets you apart! Add salad/dessert and service plates to create any variety of tabletop ensembles from formal to casual. Mix and match for a "tabletop wardrobe" as diverse, exciting, and individual as the one you wear. Brochure free.
30. **Franke, Inc.:** New 20-page full-color catalog of kitchen sink designs in stainless steel and color. Including custom-fitted color-coordinated accessories and hot water dispenser. Plus a full line of faucets. $3.00.
31. **Frederick Cooper Inc.:** A mini magazine-style look at excerpts from Frederick Cooper's extensive new collection of lamp designs. Hand-painted porcelains, hand-finished metals, carved woods, in Art Deco, Art Nouveau, and traditional designs. $3.00.
32. **Gaggenau:** The new collection of built-in kitchen appliances from Gaggenau has been designed to suit people for whom preparing a meal is not a tedious chore but an enjoyable hobby. Brochure $5.00.
33. **GE:** Welcome to the kitchens of Monogram. A complete line of built-in appliances. Send for our 40-page full-color catalog. $5.00.
34. **George Smith Sofas & Chairs, Inc.:** Traditionally designed custom sofas, chairs, fabrics, and decorative accessories from England. Now in New York. Send for furniture catalog with line drawings. $5.00.
35. **Harden Furniture:** A complete library of Harden catalogs, featuring solid cherry, oak, mahogany, and brass. Also a collection of traditional upholstery. $12.00.
36. **Henredon Upholstered Furniture:** Send for 208-page full-color catalog of distinctive seating in styles ranging from classic to trend-setting, opulent to frankly informal. Superbly crafted and tailored, they are dressed in fabrics from some of the most famous textile houses in the world. A profusion of colorful room settings will inspire your decorating impulse. $15.00.
37. **Hickory White:** Order Hickory White's decorating book for design tips and ideas. $5.00.
38. **Houlès U.S.A., Inc.:** A French manufacturer of high-end decorative trimmings is making its products available through designer showrooms and offers more than 500 types of trim in 25 colorways. Brochure available to the trade only. Free.
39. **Howard Miller Clock Catalog:** Send for116-page catalog featuring cherished heirloom grandfather and curio clocks; wall, mantel, and alarm clocks; weather and marine instruments. From the world's largest grandfather clock maker. $5.00.
40. **Ilana Goor Inc.:** A signed and limited edition of designed furniture and accessories by the internationally celebrated sculptor Ilana Goor. Send for two catalogs on our iron and bronze collections. $10.00.
41. **Innovations in Wallcoverings, Inc.:** The best source for unique award-winning vinyl wallcoverings. Included in the collection are striking architectural embossed vinyls and the new group of printed vinyls in faux stone and natural finishes. Free.
42. **International Linen Promotion Commission:** Send for brochures detailing helpful hints for entertaining at home. *Entertaining with Linen* contains a "baker's dozen" of ways to fold a linen napkin and *Care of Linen* offers useful information on how to care for all your fine household linen. Free.
43. **Jacuzzi Whirlpool Bath**: Send for our 26-page full-color catalog featuring the International Designer Collection of whirlpool baths. Luxurious 1, 2, and multi-person baths are shown in bathroom settings to give you decorating ideas. A wide range of styles, sizes, and colors are available. $2.00.
44. **Jenn-Air:** Full-color self-mailer highlights Jenn-Air's complete line of kitchen appliances. Distributor information and local dealer list included. Free.
45. **Joyce Chen Products:** Accented toward the East, the Joyce Chen Company specializes in Eastern cookware and accessories for today's Western kitchens. Send for catalog and recipes. Free.
46. **Kallista:** Brochure provides an overview of Kallista's complete range of luxury products for the bath, including bathtubs, shower enclosures and fixtures, faucetry, accessories, and metal and china basins. Free.
47. **Karastan:** Luxurious Oriental and floral design rugs from the original Karastan Collection, Williamsburg Collection, and Garden of Eden Collection. All woven of pure wool. Catalog free.
48. **Kohler:** A set of full-color catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and bar sinks, faucets, and accessories. Included is a 68-page idea book, *Bath Persona*. $8.00.
49. **La Barge Mirrors:** *Inspirations*, a 64-page catalog showcases handcrafted mirrors, tables, and chairs inspired by artisans from around the world. Name of the nearest dealer included. $6.00.
50. **Les Prismatiques:** Customized award-winning furniture and lighting designs in innovative and unusual combinations of materials, including Corian, acrylic, Prismacolour™, stone, wood, and metal. To the trade only. Information free.

51. **Ligne Roset:** Enter the world of Ligne Roset by ordering the 104-page catalog of unique and innovative contemporary furniture. European leader Ligne Roset manufactures exclusive seating, including sectionals as well as bedding, tables, and cabinet systems. $5.00.

52. **Lindal Cedar Homes, Inc.:** Spectacular custom cedar homes are featured in the new 240-page *Lindal Cedar Home Planbook*. Draw fresh inspiration from over 750 color photographs of exquisite new homes. Even draw your own custom plan with the tools we provide. $15.00.

53. **Lunt Silversmiths:** An illustrated booklet showing all sterling patterns, place settings, and serving pieces. Also information and illustrations on the distinctive line of silver-plated flatware. Free.

54. **Marbro Lamp Company:** Discover the distinctive treasures of Marbro through this 32-page full-color catalog spotlighting handcrafted lamps. These creations, all products of the finest materials, are imported from around the world in limited quantities. Name of the nearest dealer included. $6.00.

55. **Marvin Windows:** *Marvin Windows Idea Brochure* illustrates how sizes and styles of windows enhance your home's appearance. Information on how window construction can affect energy efficiency and maintenance also provided. Free.

56. **McGuire Company:** Brand-new 100-page book with 145 color pictures featuring our classic collection of premier rattan furniture designs. Also shown are designs of the seven McGuire Special Collections: Bamboo Tables, Solid Teak, Oriental Hardwood, Cane Wicker, Palasan, Zambales Peel, Suga Cage. $10.00.

57. **M. Craig & Co., Cabinetmakers:** Handcrafted furniture made in small lots of 8 to 10 pieces. Created from the original designs by Michael Craig, the nationally acclaimed southern craftsman and cabinetmaker. Brochure $8.00.

58. **Moultrie Manufacturing Company:** *The Tradition Continues* highlights the Old South Collection of fine cast-aluminum furniture and accessories. Also included is information on Old South architectural aluminum columns, gates, and fences. $3.00.

59. **Oneida Silversmiths:** Offers brochures with complete selections of stainless, stainless with selective gold electroplate, silver-plated, gold electroplated, and sterling flatware along with crystal stemware, barware, and giftware. Free.

60. **Osborne & Little:** Leading English designers of fine-quality fabrics and wallpapers with original patterns and colorings across a broad design spectrum. Fabrics include chintzes, wovens, silks, velvets, and tapestries. Trimmings to coordinate. Also exclusive distributors of the Designer's Guild and Nina Campbell Collections. Brochure free.

61. **Palazzetti Inc.:** A collection of 20th-century furniture classics: Eileen Gray, Le Corbusier, Charles Eames, Jean-Michel Frank, etc. Poster available. $5.00.

62. **Phoenix Day Company, Inc.:** A catalog which restores your faith in tradition. Offering quality lighting and metal products since their founding in 1850, Phoenix Day continues to craft each item by hand. Designs range from basic floor lamps and wall brackets to classic brass castings and modern distressed steel. Free.

63. **Place Vendôme, Inc.:** A collection of fine European fabrics and trimmings available from stock exclusive to the interior design industry. Showrooms in Atlanta, Boston, Chicago, Denver, Dania, Los Angeles, Montreal, New York, Philadelphia, Phoenix, San Francisco, Seattle, Toronto, Dallas, Houston, and Washington, D.C. Brochure free.

64. **Pratt & Lambert Paints:** *The Personality of Color* brochure provides insight into the effective use of color and painting techniques in decorating. $1.00.

65. **Reed & Barton:** America's finest flatware – exquisite designs, sumptuous weight. Sterling silver, silver plate, and 18/8 stainless. For brochure call 1-800-343-1383 or circle #65. Free.

66. **Research Products Corporation:** First booklet explains how humidity improves health, comfort, and preserves furnishings. Includes tips on choosing a good humidifier. Booklet on air cleaning describes common household pollutants and how to improve indoor air quality with a new high-efficiency air cleaner. $1.00.

67. **Roche-Bobois:** Exclusive imported leather- and fabric-upholstered furniture, marble tables, glass tables, bedroom suites, and wall units. Send for our oversize 75-page full-color catalog. $10.00.

68. **SieMatic Corporation:** The *SieMatic Kitchen Book*, the most comprehensive information planning guide of its kind, contains 182 full-color pages illustrating the finest in European kitchen interiors designed to fit your floor plan as well as your individual lifestyle. $12.00.

69. **Smallbone Inc.:** An English company offering custom cabinets in the traditional English style. For our 112-page full-color catalog call 212-486-4530 or circle #69. $10.00.

70. **Summer Hill Ltd.:** Our exclusive collection of furniture, fabrics, and wallcoverings – inspired by the classics of the past yet translated into our distinctively fresh, signature – is highlighted in a beautiful color portfolio. $1.00.

71. **Taos Furniture:** Authentic and acclaimed designs for any home or office. Masterly handmade and hand-finished, using the finest ponderosa pine. Honest, distinctive functional styles – both traditional and contemporary – in classic proportions. 36-page catalog. $10.00.

72. **Thomasville Furniture Industries:** Send for Thomasville's *Complete Guide to Fine Furniture Selection*. $3.00.

73. **Thos. Moser Cabinetmakers:** Designers and builders of distinctive contemporary hardwood furniture. We incorporate dovetails, lap joints, and exposed wedges into our designs, built from solid American cherry. All pieces are finished with a natural linseed oil, resulting in a rich red deeply grained patina. Send for new 80-page color catalog. $9.00.

74. **The Total Resource™:** Alan Campbell, Manuel Canovas, Fonthill Ltd., Christopher Hyland, Innovations, Pollack & Associates, and Grey Watkins. Located on the 17th floor of New York's D&D Building, this is a unique resource for an outstanding collection of the most beautiful fabrics, wallcoverings, and trimmings from all over the world. Information free.

75. **Vectra Products:** Without a doubt the world's best fabric protector. Now available for self-application on clothing, such as suede and silk. Also for fabric, rugs and carpets, and other home furnishings. Protect your investment. Send for color brochure. $2.00.

76. **Walker Zanger:** Hand-painted, handcrafted tile from Europe and the Orient as well as marble, granite, and limestone from around the world. Brochure $1.00.

77. **Walter's Wicker:** Specializing in wicker, seagrass, woven leather, rattan, and iron and wicker combination. All furniture is custom to specifications. Send for 128-page catalog. $25.00.

Real Estate

78. **Haig Point:** Private and exclusive country club living at its finest. A variety of excellent amenities, including our top-ranked Rees Jones golf course. Purchase a homesite from just $70,000 or a luxury home from only $225,000. To experience the Haig Point lifestyle call 1-800-992-3635 or circle #78. Free.

79. **Jonathan's Landing in Jupiter, Florida:** Offering 3 championship golf courses and homes, homesites, and garden apartments on the Intracoastal or fresh water. For information call 407-746-2561 or circle #79. Free.

80. **Kiawah Resort:** Enjoy 10 miles of undisturbed beach and 3 golf courses by Nicklaus, Player, Fazio. A 4th new Pete Dye course site of 1991 Ryder Cup. Brochure free.

81. **The Landmark:** A 28-story tower featuring spectacular Florida views and exciting North Miami Beach location. 1- and 2-story designer condominium apartment residences. Overlooking the ocean, Intracoastal Waterway, and 2 golf courses. From $150,000 to $541,500. Occupancy, April 1990. For brochure call 1-800-456-3675 or circle #81. Free.

82. **Martinique II:** Luxury high-rise condominiums in private waterfront community just minutes from world-class shopping, celebrated restaurants, championship golf courses, and marinas. All the conveniences that make Palm Beach County the premier destination in Florida. From $200,000 to $450,000. Brochure free.

83. **Mizner Village:** Private and secure Arvida community of spacious villas, designed in the tradition of Addison Mizner. Bounded by the Boca Raton Resort and Club, the Intracoastal, a golf course, and a waterside park. Exceptional amenities include eligibility for a membership in the Boca. Brochure free.

84. **Palm Beach Polo & Country Club:** This acclaimed Arvida/Landmark community offers the finest amenities: golf, tennis, polo, equestrian, croquet, squash, and racquetball. Three clubhouses. Residences include golf villas, townhomes, patio homes, and custom single-family homes. From $200,000 to over $1 million. Brochure free.

85. **Sea Oaks:** A beach and tennis community located between the Atlantic Ocean and Intracoastal Waterway in Vero Beach. The community offers a variety of award-winning residential designs. Brochure free.

86. **The Waterways:** Coscan's Intracoastal community with deep-water yacht harbor, Scandinavian spa, and dockside shopping and dining. Tower residences, townhomes, single-family homes, and atrium apartments, many with Atlantic, Intracoastal, or harbor views. Prestigious Aventura location. For information call 1-800-626-1072 (in FL 305-935-3271) or circle #86. Free.

87. **Williams Island:** Hailed by the top echelons of the national real estate industry as the foremost luxury building in North America. Ultra, the 7000 at Williams Island is conveniently located between Miami and Fort Lauderdale. Brochure free.

88. **Woodfield Country Club:** What a country club was meant to be. The 9 signature homes offer something for everyone, from custom homes and estates to maintenance-free courtyard, patio, and manor homes. Brochure free.

Specialty Items

89. **Anne Klein II:** Late-summer dressing can be confusing. Our video preview shows you how to look your best and create personal style. To purchase call 1-800-451-6900 or circle #89. $16.00.

90. **Bausch & Lomb Incorporated:** This public service folder from Bausch & Lomb provides information that will let you select sunglasses just right for you – whether you want them for protection or for fashion. Free.

91. **Beef Industry Council:** Interested in delicious – and quickly prepared – beef dishes? Send for *Make It Easy, Make It Beef*, featuring recipes that can be cooked in 30 minutes or less. Free.

92. **Corolle Dolls:** Over 80 beautiful dolls for girls of all ages. They're designed and handcrafted in France. Beautiful enough to collect yet made to be loved, hugged, and played with. For color brochure and nearest store call 1-800-421-2887 or circle #92. Free.

93. **Crabtree & Evelyn:** For details and samples of new products from Crabtree & Evelyn and Scarborough & Co. call 1-800-624-5211 (in CT 203-928-0577) 9 a.m. – 4 p.m. EST or circle #93. Free.

94. **Free Lighter:** Participate in an important study seeking smoker's thoughts and feelings. Send for confidential questionnaire. Free.

95. **Levi Strauss & Co. Womenswear:** 900 Series® jeans for women and Dockers® 100% cotton sportswear. For the nearest Levi's® Womenswear retailer call 1-800-227-5600 or circle #95. Free.

96. **L. L. Bean:** Summer catalog features active and casual apparel for men and women. Sporting equipment, luggage, furnishings, and accessories for home and camp. For 78 years L. L. Bean has provided practical and functional merchandise at reasonable prices. All guaranteed to be 100% satisfactory. Free.

97. **North Beach Leather:** Treat yourself to the luxury of North Beach Leather. Beautiful leather and suede fashions for men and women in a multitude of styles and colors. Send for 1-year catalog subscription. $3.00.

Travel

98. **Australia:** Send for the Australian Tourist Commission's 130-page *Destination Australia* book and learn about the wonders down under. Then come and say, "G'Day!" We'll be waiting for you. Free.

99. **The Beverly Hills Hotel:** In 1912 a legend was born – the Beverly Hills Hotel. Through changing times and lavish improvements, this beauty became an international destination – one of the rare urban resorts of the world. Information free.

100. **Hawaii Prince Hotel**: Waikiki's newest hotel, located on the Ala Wai Yacht Harbor. All 521 luxury guest rooms and suites front the ocean. International standards of comfort, service, and amenities. Send for color brochure. Free.

101. **Hawk's Cay Resort & Marina:** America's Caribbean Island in the Florida Keys! Tennis, diving, fishing, ocean lagoon, a myriad of water sports, and more. Also 3 excellent restaurants. Complimentary breakfast buffet, 60-acre private island. Brochure free.

102. **Kona at Keauhou:** Home of Hawaiian royalty. With 2 hotels, 8 condominiums, deep-sea fishing, golf, tennis, all water sports, Kona is Hawaii at its best. Brochures free.

103. **Seabourn Cruise Line:** New standard of excellence. All suites are on the outside, each with 5-foot viewing window, walk-in closets, sitting area. And 6 passenger decks of complete amenities. Brochure free.

104. **Windstar Sail Cruises:** Enjoy 7-day cruises in Tahiti, the Caribbean, Mediterranean, and Alaska aboard new luxurious 440-foot sail cruise ships. 148 priviledged passengers. *180 Degrees from Ordinary*. Brochure free.

Diversified Portfolio

(Continued from page 170) the space, Currie added a Jacobean oak refectory table and an Italian ebony pedestal. So far, so good.

But in the living room just the right table for the center of the room eluded client and decorator. "And then I remembered the table in his own apartment which was made out of railroad ties," says Alexander. "It was just what we needed to keep the warmth of the room." Currie happily ordered a bundle from his favorite Long Island lumberyard, and when the railroad ties arrived at the Alexander–Blumenthal residence, he sat down to work, "like a kid with building blocks," she recalls.

Everyone who knows Currie agrees that his greatest signature touches—and pleasures—are tactile. In the dining room of a city apartment, Currie says, he "sculpted the drapes" to look like a Dior gown. And in the living room he swathed chairs in antique silk damask so rich to the touch they're like X-rated braille. Visitors to the recent Metropolitan Museum exhibition "The Age of Napoleon" were treated to a display of Revolutionary period and Empire costumes sympathetically mounted and staged by Currie. In the architectural detailing, wall and floor treatment, even in the mannequin placement, Currie put aside his decorator's ego and worked toward the higher purpose of showcasing the costumes. Only in the drapery framing the dramatic sets did he let loose any idiosyncratic flair. The battle-torn red, white, and blue paper he ripped "so quickly, so precisely," says le Bourhis. "Everyone stood watching, amazed."

Of course, when the occasion necessitates restraint, Currie reigns himself in: "People trust me with the way they live. My objective is to see they get exactly what they want." Still, to work with Currie, you've got to have faith. "My clients question me a bit," he says. "But I haven't been proven wrong on many occasions." And yet in his quest for the off, the odd, and the eccentric, Currie can give his most even-keeled clients the jitters. "He built a stainless-steel base for a Henry Clay papier-mâché tray I bought in London," says one. "I was very leery at first. Now I think it's spectacular."

Currie makes furniture for almost all of his jobs, filling in gaps when the ideal piece can't be found. For his own apartment Currie topped his railroad-tie table with a slab of polished granite.

Placed directly in front of this Brutalist element, as he calls it, is the metaphysical reference one comes to expect in a Currie room. This time it's a clear globe 36 inches in diameter. "I saw it in a shop on Madison Avenue and had to buy it right away," he explains. "I couldn't fit it into a cab, so I carried it home and then had to dismantle it to make it fit through my doorway." Currie obviously enjoys the irony implicit in this tale. Sometimes the most heavenly things fare clumsily in an overly ordered society. It's yin and yang, Jekyll and Hyde again. It is also, according to Katell le Bourhis, an appropriate metaphor for Robert Currie's whirlwind journey through life and art. "He has that spark of genius," she says. "He has the severity of a Jesuit, mind you, but there's still a child in Bob Currie discovering the world." ♠

Editor: Jacqueline Gonnet



Water-Lilies in your garden

Lilypons catalogue features everything needed for your garden pool, including the pool.

Lilypons Water Gardens

Please rush my colorful new Lilypons catalogue; $5.00 enclosed.
California (30¢), Maryland (25¢) and Texas (35¢) residents please add tax.

106 Hougar Road
P.O. Box 10
Lilypons, MD 21717
(301) 874-5133

106 Lilypons Road
P.O. Box188
Brookshire, TX 77423
(713) 934-8525

106 Lilypons Way
P.O. Box 1130
Thermal, CA 92274

Name _____ Address _____

City _____ State _____ Zip _____

Richard Neas Trilogy

(Continued from page 201) colored walls and warm leopard velvet that now envelops the love seat—"Just a little weird," Neas whispers, "which is what I like; you've got to have a dash of that leopard"—offset the grimness of Manhattan. In summer Neas pulls up the rugs and slipcovers everything in clean green and white toile.

If there is a unifying element that runs through all the permutations of Neas's apartment, it's the Neoclassical and the careful blending of eighteenth- and nineteenth-century French and Italian antiques. Playful homages to Louis XIV, for instance, have remained a constant in the changing iconography of the room. These days a mirror in the form of a Sun King-esque burst—"so high style"—hangs between the armoires, and there are two authentic Louis XIV sunbursts on either side of the fireplace. There's also a Louis XIV cherub on the mantel—a souvenir from Neas's teenage days as a window dresser in Kansas City. "Everything is where I want it to be now," says Neas. "I find it extremely relaxing here. Twenty-five years later this apartment is still the perfect situation for me." ♠

Editor: Babs Simpson



Florian Papp, Inc.
962 Madison Avenue
New York, New York 10021
(212) 288-6770



Doris Leslie Blau
15 East 57th Street
New York, New York 10022
(212) 759-3715

An early 20th century Persian Bijar carpet, measuring 9 x 6, of bold configuration and earthy palette



Phyllis Lapham, Ltd.
8442 Melrose Place
Los Angeles, California 90069
(213) 653-4451

An exceptional papier-mâché spoon-back chair with inlaid mother-of-pearl decorations, England, circa 1840



Lyons Ltd. Antique Prints
2700 Hyde Street
San Francisco, California 94109
(415) 441-2202

Original etchings, engravings, and lithographs from the 15th century through the 19th century. Catalogue #2 available on request

DECORATIVE ARTS

A Choice Selection of Rare and Unusual Objects



Orientations Gallery
125 East 57th Street, Gallery 22
New York, New York 10022
(212) 371-9006 Fax (212) 371-9388

Specializing in 18th and 19th century Japanese lacquer, Inro, Netsuke, and Ojime



Helen L. Jones
8436 Germantown Avenue
Chestnut Hill
Philadelphia, Pennsylvania 19118
(215) 247-4944

French Country Antiques and Accessories
18th century Louis XV buffet



Garrick C. Stephenson
625 Madison Avenue
New York, New York 10022
(212) 753-2570

Revolving mahogany fauteuil de bureau, early 19th century



E & J Frankel, Ltd.
1040 Madison Avenue
New York, New York 10021
(212) 879-5733

Blue and white porcelain brushbox, with lotus scroll motif, Wanli period (1517-1619) of the Ming Dynasty, 9½″ in length

SAFER® INSECTICIDES WILL SUIT YOU TO A "T."

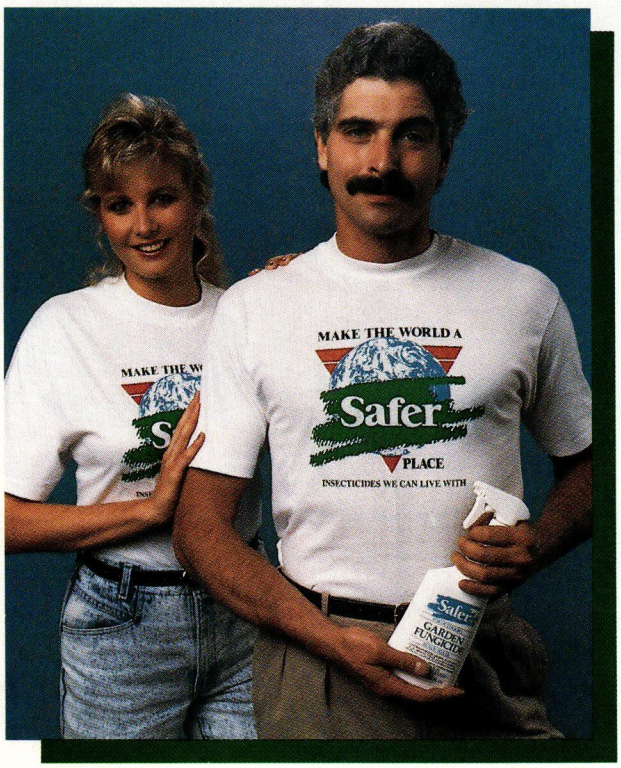


Concerned about using conventional insecticides? Here's the insecticide that's tailor-made for you — Safer®.

Unlike pesticides which may contain synthetic chemicals, ours are derived from substances found in *nature*. They actually break down into harmless substances within 48 hours. Yet Safer® destroys unwanted pests quickly and effectively.

Get a FREE T-shirt when you buy Safer® products.

We've already given you lots of reasons to try Safer®. And here's one more — our exclusive t-shirt. It's yours *free* with three Safer® purchases. Or for just $4.99 with one purchase. Look for Safer® products wherever you buy home, garden and pet insecticides.



Safer®

INSECTICIDES WE CAN LIVE WITH™

Safer® Free T Offer

I tried it and I agree — Safer® suits me to a T! Please send my one-size-fits-all 100% cotton Safer® T-shirt. Enclosed are (check one)

( ) three Safer® proofs of purchase.

( ) one Safer® proof of purchase, plus a check or money order for $4.99, payable to "Safer® T-Shirt Offer."

(Your proof of purchase is the UPC code on the back label of Safer® products.)

Mail to: Safer® T-Shirt Offer
P.O. Box 8512
Prospect Heights, IL 60070

Name _____

Address _____

City _____ State _____ Zip _____

Limit: One free T-shirt per household or address. Mechanically-reproduced proofs of purchase will not be accepted. Please allow 6-8 weeks for delivery. Offer void where taxed, prohibited or otherwise restricted by law. Offer expires 8/31/90 or when supplies are exhausted.

Resources

SENSUOUS MODERNISM

Pages 128–29 Custom-cut bleached hammered-bark wallpaper, bamboo/lacquer bookcase, designed by Jeffrey Bilhuber, to order from Bilhuber, NYC (212) 517-7673. Akari light sculpture (# UF4-L9), designed by Isamu Noguchi, for dealers call Akari-Gemini (805) 966-9557. Webster cotton/rayon on card chairs, 54" wide, $33.38 yd, to the trade at Henry Calvin Fabrics, San Francisco, NYC; Bob Collins, Atlanta, Miami, Philadelphia; Devon Services, Boston; Designers Choice, Chicago; Jim Barrett, Dallas; Fibre Gallery, Honolulu; Keith H. McCoy & Assocs., Los Angeles; Stephen E. Earls, Portland, Seattle. Plana wool/sisal carpet, $76 sq yd, to the trade at Phoenix Carpet, NYC (212) 758-5070. **130–31** Bronze mirror-glass cube table, designed by Jeffrey Bilhuber, to order from Bilhuber, NYC (212) 517-7673. **132–33** Volnay Texture cotton on chairs, to the trade at Brunschwig & Fils, NYC, Atlanta, Beechwood, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Diego, San Francisco, Seattle, Toronto, Troy, Washington, D.C. **134** Silk Check silk, 48"–50" wide, $39.90 yd, to the trade at Kent-Bragaline, for showrooms call (718) 784-2012. **135** Lacquered parchment paper desk, designed by Jeffrey Bilhuber, from Bilhuber, NYC (212) 517-7673.

IN HIS OWN FASHION

Page 137 Tenture Flottante wallpaper, Fr1,270 per 10 m roll (7 roll min), by Patrice Mauny, Paris (1) 45-53-85-20. **138–39** Iron chairs, similar items at Serge Hubert, Paris (1) 46-33-73-14. Panthère carpet, by CODIMAT, 27" wide, $210 linear yd, to the trade to order at Patterson, Flynn, Martin & Manges, NYC, Chicago; Designer Carpets, Atlanta; Vivian Watson, Dallas; Regency House, Denver, San Francisco; Denton Jones, Houston; Decorative Carpets, Los Angeles; Delk & Morrison, New Orleans; Darr-Luck, Philadelphia; Thomas & Co., Phoenix; Trade Wings, Washington, D.C.; Mark B. Meyer, West Palm Beach. Bosphore frieze, Fr266 m, by Patrice Mauny, Paris (1) 45-53-85-20. Lampshades, to order at Clair Obscur, Paris (1) 42-24-48-42. **140–41** Charles X carpet, by CODIMAT, 27" wide, $210 linear yd, to the trade to order at Patterson, Flynn, Martin & Manges (see above). Draperie et Rose frieze, Fr196 m, by Patrice Mauny, Paris (1) 45-53-85-20. **142** Rayure Provençal wallpaper in study, Fr 522 per 10 m roll (7 roll min), by Patrice Mauny, Paris (1) 45-53-85-20. **143** Les Pigeons frieze, Fr153 m, by Patrice Mauny, Paris (1) 45-53-85-20.

STAR QUALITY

Page 150 Frank Lloyd Wright plywood side chair, similar items at Fifty/50, NYC (212) 777-3208. Custom-painted floor, through Gillette-Shadley Designs, NYC (212) 243-6913. Modeline table, similar items at Artery, NYC (212) 925-9100. Lightweight concrete vase, $550, at Campo dei Fiori, Los Angeles (213) 655-9966. Sputnik light fixture in stairwell, similar items at HaRry, Los Angeles (213) 938-3344. **151** Figurative floor lamp, similar items at Skank World, Los Angeles (213) 939-7858. Custom-made Dexalon lampshade, from Bettina Gates, NYC (212) 535-5008. Paul Frankl cocktail tables, similar items at Cadillac Jack, Los Angeles; Fifty/50, NYC. **153** Paul Frankl sofa, club chairs, similar items by appointment at Art Deco LA's Prop House, Los Angeles (213) 462-5474. Iron Cloth cotton/rayon/nylon, to the trade at Brickel, NYC, Chicago, Dallas; Portfolio, Arlington; Interior Elements, Atlanta; Ferguson/Rice, Houston; Gillette, Los Angeles; Ryan, Minneapolis; Lear Melick & Assocs., Philadelphia; Johnson Group, Phoenix; Lynam & Co., San Francisco; Bennett, Seattle; Craig Johnson & Assocs., Toronto. Alvar Aalto lounge chair (#400), to the trade at ICF, for showrooms call (914) 365-2500. Sputnik light fixtures, similar items at Secondhand Rose, NYC (212) 431-7673. **154–55** Custom-painted columns, lintel, through Gillette-Shadley Designs, NYC (212) 243-6913. Ebonized plywood chairs, at Artery, NYC (212) 925-9100. Pickled-mahogany table, similar items at Skank World, Los Angeles (213) 939-7858. Smart Set dinnerware in pantry, by Red Wing USA, at Cadillac Jack, Los Angeles (213) 931-8864. CIM painted-aluminum ceiling light fixture, by Nova, 36", $250, at Lightforms, NYC (212) 255-4664. **156** Custom-painted floor, through Gillette-Shadley Designs, NYC (212) 243-6913. Sputnik light fixture, similar items at Skank World, Los Angeles (213) 939-7858. **156–57** Marco Zanuso armchairs, similar items at Artery, NYC (212) 925-9100. Vintage fifties fabric on armchairs and pillow, similar fabrics at Full Swing, Newport (401) 849-9494. Driftwood floor lamp, similar items at Alan Moss, NYC (212) 219-1663. Salvador Dali's Dancing Leaf vintage cotton on two pillows, similar fabrics at Mode Moderne, Philadelphia (215) 627-0299. Querida wool velvet carpet, $60 sq yd, to the trade at Clodan Carpets, NYC (212) 966-9440. Driftwood table lamp, similar items at Secondhand Rose, NYC (212) 431-7673. Custom-made Dexalon lampshades, from Bettina Gates, NYC (212) 535-5008.

A DIVERSIFIED PORTFOLIO

Pages 166–67 Viennese Sezession mahogany/inlaid brass pedestal, c. 1905, at Didier Aaron, NYC (212) 988-5248. Caucasian Karabagh runner, c. 1900, at Doris Leslie Blau, NYC (212) 759-3715. Elizabethan turned-arm ash wood armchair, similar items at James M. Hansen Fine Arts, NYC (212)

Why don't you become an Interior Decorator?



If you like to meet people and welcome fresh challenges, you may be a natural for a career that offers unusual rewards. Find out how a remarkable new home-study course can get you started.

HAVEN'T YOU WISHED you could find an outlet for that creative urge of yours?

If you have ever enjoyed re-doing even a corner of your home or helping a friend solve a decorating problem, you may have the potential for success in a very fulfilling career. Interior decorating is a field brimming with opportunity. You can start your own profitable business, choose your own hours—part-time or full-time. Or simply enjoy making your home more beautiful.

You have entree to glamorous showrooms and treasure-filled shops not usually open to the public. You move in a world of fashion and design, of colorful fabrics, beautiful furniture, exciting accessories.

What Sheffield training can do for you.

Sheffield offers you a fascinating new training program expressly designed for study in your spare time. No previous experience or special skills are necessary to qualify for enrollment.

Our lavishly illustrated lessons come to you by mail. You also receive "Listen-and-Learn" cassette tapes on which you actually hear members of the staff guiding you It's like having a private tutor at home.

Classroom was never like this!

You start with easy-to-follow training in the *basics* of interior decorating. You then move step by step through every phase of furniture selection, room arrangement, color planning, wall and window treatment, and much more. You are even taught how to gain access to showrooms and get top discounts.

You are assigned decorating projects which you work on at home. Then you mail them back to the school where a professional decorator reviews it and then—speaking to you *by name* on a personal cassette tape—offers specific tips, ideas, and friendly advice. It's a most enjoyable new way to learn!

Free booklet tells all.

Send for Sheffield School's beautifully illustrated color booklet which explains this remarkable course in detail. There's no obligation. No salesman will call.

Sheffield School of Interior Design

211 East 43 Street, New York, NY 10017



For free booklet, call Toll-Free 800-451-SHEFF. Ask for Operator 150. ...or mail coupon.

Sheffield School of Interior Design
Dept. HG50,211 East 43 Street,
New York, NY 10017

Please mail me without charge or obligaton the full-color booklet. *Your Future in Interior Decorating.* No salesman will call.

☐ Under 18, check here for special information.

Print
Name _____

Address _____

City/
State _____ Zip. _____

Resources

888-4687. Baroque marquetry/etched glass mirror, c. 1690, $100,000, at Metro Antiques, NYC (212) 673-3510. Large anatomical prints, c. 1740, $45,000 pr, similar unusual prints at E. Forbes Smiley III, NYC (212) 371-0054. Lizars's anatomy book, c. 1840, similar items at Ursus Rare Books, NYC (212) 772-8787. Leonardo-like sketches, computer installation, by William Billy Design, NYC (212) 243-3058. **168** Draperie Napoleon III hand-painted wallpaper, Border Ring & Tassels hand-painted wallpaper border (cut into 2 pieces), at Zuber, Los Angeles, NYC. Column wallpaper, executed by Marla Weinhoff Studio, NYC. Credits for exhibition "The Age of Napoleon: Costume from Revolution to Empire," at Costume Institute, Metropolitan Museum of Art (from left): Court suit, lent by Musée de la Mode et du Costume, Palais Galliera, Paris; coronation robe, Appiani portrait of Napoleon, lent by Museo del Risorgimento, Milan; emperor's coat, lent by Musée National du Château de Fontainebleau; Viger portrait of Josephine, lent by Musée Marmottan, Paris; empress's court train, lent by Musée National du Château de Malmaison; empress's dress, lent by Marie Brocard, Paris. **169** 17th-century Flemish tapestry, similar items at Doris Leslie Blau, NYC (212) 759-3715. 18th-century Italian marble columns, Louis XIII bronze candlesticks, from Didier Aaron, NYC (212) 988-5248. University ash wood chairs, designed by Ward Bennett, to the trade at Brickel (see above for pg 153). Custom carpet, from Nantucket Looms, Nantucket (508) 228-1908. **170** Casino de Paris linen/cotton/polyamide bouclé, 50" wide, $144 yd, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. Carpeting, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, Philadelphia, San Francisco, Troy, Washington, D.C.; Shears & Window, Denver, Laguna Niguel; Dean-Warren, Phoenix; Designers Showroom, Seattle. **171** Draperies, hand-screened by Marla Weinhoff Studio, NYC. Credits for "The Age of Napoleon" exhibition: White muslin dress on reclining figure, from Costume Institute, Metropolitan Museum of Art, gift of Jane Durando Miller, 1977; chaise longue, signed by Jacob Frères/R. Meslee, Metropolitan Museum of Art, gift of Mr. and Mrs. Charles Wrightsman, 1971; washstand, attributed to Charles Percier, Metropolitan Museum of Art, bequest of James Alexander Scrymse, 1926; Desoria portrait, Art Institute of Chicago. Saarinen's White chairs, 1902, to the trade at ICF, for showrooms call (914) 365-2500. Charleston cotton/silk damask for curtains, 51" wide, $99 yd, to the trade at Clarence House (see above).

EDWARDIAN REVIVAL

Pages 172–73 Velours Bragance linen/cotton on walls, 130 cm, £95 m, to the trade at H. A. Percheron, London (1) 580-1192. Cunard Weave cotton/fibran on sofa, Lucrezia cotton on armchairs, L'Autrichienne silk on side chairs, to the trade at Claremont, London (1) 437-5502. Mysore silk for curtains, by JAB, to the trade at Stroheim & Romann, for showrooms call (212) 691-0700. **174** Custom-made carpet, to the trade at Braquenié, Paris (1) 48-04-30-03. **175** Boiseries, marbleized by Xavier Botana and Carolyn Benson, through Victoria Waymouth Interiors, London (1) 376-5244, Los Angeles (213) 874-4636. **177** Rivière Enchantée, to the trade at Brunschwig (see above for pgs 132–33). Arezzo cotton/rayon for curtains, 51" wide, $86 yd, to the trade at Bergamo Fabrics, Long Island City; Travis-Irvin, Atlanta; Fortune, Boston; Holly Hunt, Chicago, Minneapolis; John Edward Hughes, Dallas, Houston; Bill Nessen, Dania; JEH/Denver, Denver; Keith H. McCoy & Assocs., Los Angeles; Delk/Morrison, New Orleans; Ian Wall, NYC; JW Showroom, Philadelphia; Regency House, San Francisco; Gerald Earls, Seattle; Marion Kent, Washington, D.C.

ROMANCING THE STONE

Page 189 Renna Suede on armchair, $24 sq ft, to the trade at Clarence House (see above for pg 170). Scrolled-arm armchair, designed by Tony Ingrao, to the trade to order at Henry B. Urban, NYC (212) 679-3511. **190** Giubileo Rigato wool/silk on sofa, approx 60" wide, $315 yd, Sultane cotton on sofa pillows, 53" wide, $84 yd, to the trade at Clarence House (see above for pg 170). Sofa, designed by Tony Ingrao, to the trade to order at Henry B. Urban, NYC (212) 679-3511.

THE RICHARD NEAS TRILOGY

Page 196 Leopard Velvet silk/linen/cotton, to the trade at Brunschwig (see above for pgs 132–33). Bacchus chintz on ottoman, 54" wide, $27 yd, to the trade at Rose Cumming, NYC; Ainsworth-Noah, Atlanta; Devon Services, Boston; Rozmallin, Chicago, Minneapolis; Walter Lee Culp, Dallas, Houston; Turner-Greenberg, Dania; Keith H. McCoy & Assocs., Los Angeles; Duncan Huggins Perez, Philadelphia, Washington, D.C.; Sloan-Miyasato, San Francisco. **197** Woodgrained Damask cotton on walls, 48" wide, $58.50 yd, Faille Kaleidoscope silk on round-backed armchair, 51" wide, $120 yd, Velours Dugueschin acrylic/cotton with Rocroi gaufré pattern on fauteuil, 51" wide, approx $115.50 yd, to the trade at Clarence House (see above for pg 170). **198** Victoria Damask cotton/wool on sofa and chair in 1975 room, to the trade at Brunschwig (see above for pgs 132–33). **199** Adelphi silk for curtains, 50" wide, $100.50 yd, Damasse Rocamadour cotton/viscose on screen in back, 55" wide, $54 yd, to the trade at Clarence House (see above for pg 170). Gabrielle Crete trim on curtains, to the trade at Brunschwig (see above for pgs 132–33). Reproduction bouillotte brass/lacquer lamp on desk, $840, similar items to the trade at Marvin Alexander, NYC (212) 838-2320. **200–01** Pillemont Toile linen, to the trade at Scalamandré, NYC, Atlanta, Boston, Chicago, Dallas, Houston, Laguna Niguel, Los Angeles, Miami, Philadelphia, San Francisco, Washington, D.C.; JEH/Denver, Denver; Fee-McLaran, Honolulu; Gene Smiley, Minneapolis; S. C. Smith, Phoenix; Designers Showroom, Seattle. **201** Dorval Figured Moiré cotton/spun rayon on tufted chair in foreground, to the trade at Brunschwig (see above for pgs 132–33).

ART WITH A VIEW

Page 202 Custom-made wool carpet, to the trade at V'Soske, NYC, San Francisco. **203** Serious Leaves wool carpet, designed by Alan Buchsbaum for V'Soske, to the trade at V'Soske, NYC, San Francisco. **204–05** Custom-made sofa and chaise longues, designed by Michael Taylor, to the trade to order at J. F. Fitzgerald, San Francisco (415) 648-6161. Custom-made handwoven cotton chenille, to the trade to order at Robert Crowder & Assocs., for showrooms call (213) 653-0200. Dried topiary, by Robert Day Flowers, London (1) 824-8655. **206** Meshi silk on chairs, to the trade at Randolph & Hein, San Francisco, Los Angeles, NYC, San Diego; Travis-Irvin, Atlanta; George & Frances Davison, Boston; Rozmallin, Chicago, Troy; Hargett, Dallas, Houston; Baker, Knapp & Tubbs, Cleveland; Todd Wiggins, Dania; Matches, Philadelphia, Washington, D.C. Bourgogne wineglasses, by Baccarat, for stores call (800) 847-3004, in NY (212) 696-1440. **207** Italian c. 1940 sycamore chairs, similar items at Galerie Eric Philippe, Paris (1) 42-33-28-26. **208** Syrie Maugham–inspired custom armchairs, designed by Michael Taylor, bench, to the trade to order from J. F. Fitzgerald, San Francisco (415) 648-6161. Custom handwoven cotton chenille on armchairs, to the trade to order at Robert Crowder & Assocs., for showrooms call (213) 653-0200. Custom sandblasted oak bookcases in library, by Furniture by Gatti, San Francisco (415) 552-0480. **209** Custom bed frame, to the trade to order from J. F. Fitzgerald, San Francisco (415) 648-6161. Madagascar natural straw on headboard, 48" wide, $36 yd, to the trade at Hinson & Co., NYC, Chicago, Los Angeles; Jerry Pair & Assocs., Atlanta, Dania; Devon Services, Boston; Walter Lee Culp, Dallas, Houston; Regency House, Denver, San Francisco; Shears & Window, Laguna Niguel; Duncan Huggins Perez, Philadelphia, Washington, D.C.; Brandt's, Phoenix; Designers Showroom, Seattle. Duvet cover, European shams, at Sue Fisher King, San Francisco (415) 922-7276.

SAMPLES

Page 210 Pilar lamp, bronze base with silk shade, by Vicente Wolf, for Paul Hanson, $500, available June, to the trade at Paul Hanson, NYC; Macy's, NYC (retail); J. H. Biggar, Pasadena (retail). Fontana Verde one-of-a-kind lamp, glass torchère with cast-iron base, glass shade, by Dez Ryan, $600, similar items at Archon, NYC, for appointment call (212) 581-1909. Head lamp, aluminum base with glass shade, by Nicola, $2,500, limited edition, at Modern Age, NYC (212) 353-3450. Jillb lamp, oxidized brass stem, oxidized gold-leaf base, paper shade, by Robert Lewis, $450, for Jerrystyle, NYC (212) 353-9480. Apostrophe lamp, polished aluminum base with hand-blown glass shade, $195, from Crackle, to order call (707) 275-3300. Egg lamp, earthenware with faux verdigris glaze, by Warren Muller, $250, at Archetype Gallery, NYC; Giles & Co., NYC; Larimore Furniture, Philadelphia. Cybele lamp, marble base with silk-laminated paper shade, by John Hutton, $1,520, to the trade at Donghia Furniture, NYC, Chicago, Cleveland, Dania, Los Angeles, San Francisco, Washington, D.C.; Interior Elements, Atlanta; Ostrer House, Boston; David Sutherland, Dallas, Houston; Wendy Boyd, Denver; Telio & Cie., Montreal, Toronto; Judy Baer, Philadelphia; Susan Mills, Seattle. Spindle lamp, polished aluminum base with frosted acrylic shade, $295, from Crackle, to order call (707) 275-3300.

ALL PRICES APPROXIMATE

HOUSE & GARDEN IS A REGISTERED TRADEMARK OF ADVANCE MAGAZINE PUBLISHERS INC., PUBLISHED THROUGH ITS DIVISION, THE CONDÉ NAST PUBLICATIONS INC. COPYRIGHT © 1990 BY THE CONDÉ NAST PUBLICATIONS INC. ALL RIGHTS RESERVED. PRINTED IN U.S.A.

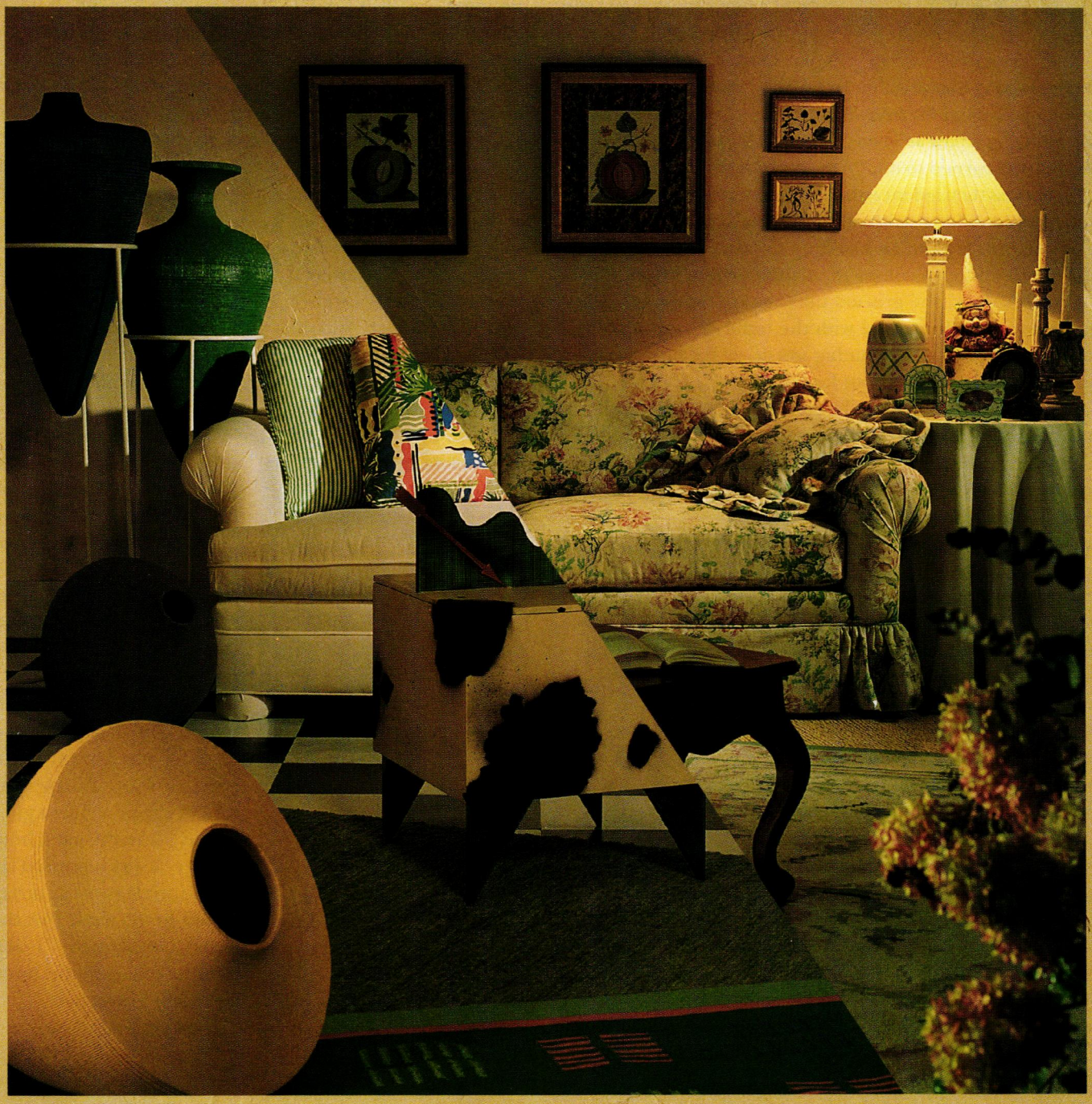
House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York NY 10017. Bernard H. Leser, President; Eric C. Anderson, Vice President–Treasurer; Pamela van Zandt, Vice President–Secretary. Second-class postage paid at Beverly Hills CA and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Magazine Registration File No. 9016. Subscriptions, in U.S. and possessions, $24 for one year, $46 for two years; in Canada, $38 for one year, $74 for two years. Elsewhere, $43 for one year, payable in advance. Single copies: U.S. $4, Canada $4.50. For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. Manuscripts, drawings, and other material submitted must be accompanied by a stamped, self-addressed envelope. However, House & Garden is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, or transparencies), or any other unsolicited material.

Subscription inquiries: Please write to House & Garden, Box 53916, Boulder CO 80322 or call (800) 234-1520. Address all editorial, business, and production correspondence to House & Garden Magazine, 350 Madison Ave., New York NY 10017.

POSTMASTER: Send address changes to House & Garden, Box 53916, Boulder CO 80322.

CUSTOM FURNITURE YOUR WAY

PICK YOUR FABRIC
CHOOSE YOUR FRAME
DELIVERY IN 45 DAYS



Visit the Expressions Custom Furniture nearest you:

Atlanta
Baltimore
Birmingham, AL
Birmingham, MI
Chicago
Cincinnati
Cleveland
Colorado Springs
Columbia, MD
Coral Springs
Dallas
Denver
Des Moines
Evansville, IN
Fort Worth
Grand Forks, ND
Grand Rapids, MI
Greenville, SC
Greenwich, CT
Indianapolis
Iowa City
Jacksonville, FL
Kansas City
Lansing, MI
Las Vegas
Little Rock
Louisville
Mesa, AZ
Milford, CT
Minneapolis
Naperville, IL
Nashville
New Orleans
Omaha
Orlando
Palo Alto, CA
Palm Beach Gardens, FL
Rochester, NY
St. Louis
St. Paul
Scottsdale, AZ
Spokane
Tampa
Traverse City, MI
Tucson
Wethersfield, CT
Wilmington, DE

CUSTOM FURNITURE
EXPRESSIONS

For store or franchise information call 1-800/544-4519

Teflon® DU PONT SOIL & STAIN REPELLENT

Gandee AT LARGE

MARTHA STEWART TALKS TURKEY

Martha Stewart and I were sitting in the library of her 1805 white shingle house on South Turkey Hill Road in Westport, Connecticut, and she was talking to one of her five cats. "Who threw up all over the couch?" asked Martha. When the cat failed either to fess up or to point a paw at Teeny, Weeny, Oblomov, or Raskolnikov, Martha turned to me. "Are you hungry?"

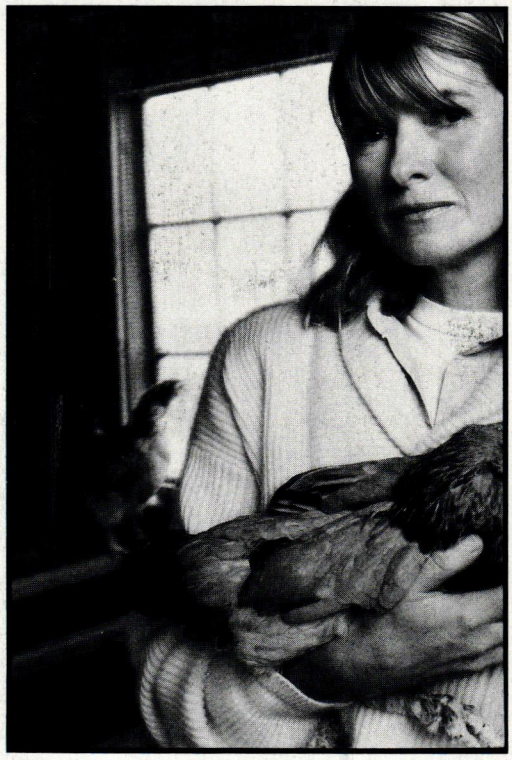
My hostess then led me to her dining room where her maid, Lucy, served us long strips of grilled tuna and salmon, a pancake-size mushroom, and sesame noodles. The Japanese-style menu was not a complete surprise. When I first arrived at Martha's door, she greeted me carrying a large stainless-steel mixing bowl smeared with the redolent residue of the sesame noodles. Her welcoming words, as she held the bowl out to me, were, "Here's your lunch."

"The nineties are going to be more of a how-to decade than ever before," said Martha, who maneuvers chopsticks with admirable dexterity and wastes no time getting to her point. "People are craving hard information." To satisfy that craving, she has developed a magazine that deals with "everything that goes on in the home—everything. I mean, it's broad." Although a publisher has yet to be found, Martha is nonetheless optimistic about her would-be magazine. She plans an "initial circulation of around one million, and then growing from there." Grand plans notwithstanding, Martha conceded that "you never know the fickle public. But I am filling my magazine with the kind of information that I crave. Just like I write my books. I always write my books for me, not for anybody else."

So far the self-serving tack has worked. During the past seven years she has sold 2 million copies of her eight books, which deal with all the elements of the Martha Stewart lifestyle, from cooking, food presentation, and gardening to entertaining, weddings, and Christmas. "But it should have been a lot more," grumbled Martha, who has big plans for book number nine, *Martha Stewart's Garden Month by Month*, which she describes as a "terrific book" with "absolutely unbelievable photography."

In addition to her demanding publishing agenda, Martha is busier than ever with K Mart, the discount department store for which she is "working on all kinds of stuff." The relationship is high profile, thanks to the 43 "At Home with Martha Stewart" television commercials she has completed for the national chain—"I produced those myself." She is also at work on Martha Stewart boutiques for the store, which will house her various lines of sheets, flatware, tumblers, table linens, and towels. I asked if she had taken a lot of heat for her affiliation with K Mart, and K Martha, as cynics have dubbed her, said yes. "But I don't care. It's worth it to me. It has expanded my audience tremendously. It has made a lot more people aware of nice things. That's what I wanted to get out of it. Plus some money. But the money wasn't the major consideration at all, although that's turning out to be a good part."

Quite a good part indeed, some might say, as signs of Martha's material success are not hard to find. Vacations are one. At Christmas, for example, she flew down to Anguilla for some sun. But it didn't work out. "I hated it after 45 minutes, so I just up and left. I chartered a plane and flew myself over to Saint Barts. It was great. The whole *Vanity Fair* crowd was there." Fashion is another: "My closet is almost only Armani. I love his clothes." And then there's the big black Mercedes in her driveway. More impressive, however, is Martha's blue-chip real estate portfolio, which recently expanded to include a Fifth Avenue co-op in Manhattan, now being renovated by the ultra-upscale decorator David Easton. "I think he's a fabulous guy." Also new is a twelve-bedroom summer house in East Hampton. Why a twelve-bedroom house for a woman estranged from her husband? "Oh, I just want one," she said. "It's fun." Meanwhile, back on her eight-acre South Turkey Hill Road compound, Martha is transforming the barn next to the chicken coop on the other side of the pool into a guesthouse. Since the main house is large, I was surprised that additional guest quarters would be needed. But then Martha explained: "I don't like any guests in this house, unless it's a boy guest."



Martha Stewart at home in her chicken coop.

I asked if Martha would give me a tour of the new guesthouse, so she grabbed a coat and we headed out. On the way, we passed the chicken coop, and it was then that she imparted the one piece of how-to information that I will remember for years to come. "Do you know how to kill a turkey?" she asked. I confessed I didn't. Martha said she knew because she had killed five herself last Thanksgiving. The way to do it, she explained, is to force-feed the poor creature tequila until it gets tipsy, then slit its neck and hang it up to bleed dry. I guess a guy can't be too prepared in the nineties. **Charles Gandee**

DAVID FRAZIER